Poona Oriental Series No. 27

भासनाटकचक्रे

स्वप्नवासवदत्तम्।

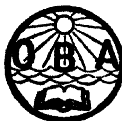
SVAPNAVĀSAVADATTAM

A Sanskrit Drama in Six Acts
Attributed to Bhāsa
Critically edited with Introduction, Notes, Translation and Appendices

BY

C. R. DEVADHAR, M.A.,
Professor of Sanskrit,
FERGUSSON COLLEGE, POONA

Fourth Edition



POONA
ORIENTAL BOOK AGENCY
1946

Poona Oriental Series No. 27

भासनाटकचक्रे

स्वप्नवासवदत्तम्।

SVAPNAVĀSAVADATTAM

A Sanskrit Drama in Six Acts
Attributed to Bhāsa

Critically edited with Introduction,
Notes, Translation and Appendices

BY

C. R. DEVADHAR, M.A.,
Professor of Sanskrit,
FERGUSSON COLLEGE, POONA

Fourth Edition

POONA
ORIENTAL BOOK AGENCY
1946

Printed by :—S. R. Sardesai, B.A., LL.B., Navin Samarth Vidyalaya's 'Samarth Bharat Press', 41 Budhwar Peth, Poona 2.

Publisher :— Dr. R. N. Sardesai, L.C.P.S.; Dip. Physik. Therapie (Leipzig), Proprietor, Oriental Book Agency, 15 Shukrawar, Poona 2.

TABLE OF CONTENTS

PREFACE

The Svapnavāsavadatta of Bhāsa is admittedly the best of the group of thirteen plays ascribed to Bhāsa, but more than this, it is one of the noblest of masterpieces, taking easily a rank with the best of classics. And its popularity is undoubted ; not only is it translated in many vernaculars of India, but it is also rendered into the different languages of Europe. This very popularity of the play is my only excuse in bringing out this new edition of the play.

Two manuscripts in Malayalam characters which were transcribed in Devanāgarī and which were so kindly sent to me by M. R. Ry. Rama Pisharodi have been collated in constituting the present text. It is desirable that an edition of the text based upon all available manuscript is prepared, so that at least some of the many obscurities in the text will be removed and a pure text settled once for all. Although the variants offered by the two Mss. collated are few and far between, they were of considerable help in shedding light upon passages of doubtful meaning. In two or three places I have suggested emendations which in view of the corruptions in those parts of the text, and also in view of the divergences in the readings of the different Mss. seemed to me to be necessary for a proper understanding of the play.

In the Introduction, I have merely summarised the outstanding views about Bhāsa, having had occasion to deal in a comprehensive manner and in fuller details with the Bhāsa problem in a thesis which I had submitted to the University of Bombay for the V. N. Mandlik Gold Medal for the year 1923. The same is now available in print. I have, therefore, thought it fit to suppress a detailed study of the problem, giving only an outline thereof and adding my appreciation of the play at the end. The appendices affixed

last, will, I presume, be found of much use by the student world in general.

Now remains the most pleasant duty of recording my grateful acknowledgments to all those who have helped me during the progress of the work, as also of recording my indebtedness to the various writers on the Bhāsa problem and to the various editors and translators of the play. I have made use of all available material, and consulted all translations, and my indebtedness to them is obvious.

It is with particular pleasure that I express my thanks to Dr. V. G. Paranjpe, M.A., LL.B., D. Lit. for the ready help he gave me from time to time, and also for securing for my use from Mr. Pisharodi, the two Mss. which I have used in preparing this edition. To Mr. N. N. Kulkarni, B.A. (Hons.) LL.B. I owe a special debt for his reading the proofs and making useful suggestions, and my best thanks are due to Dr. N. G. Sardesai L. M. S. of the Oriental Book Agency for his undertaking to publish this edition of the play.

Prabhākara Niketana,
Deccan Gymkhana,
Poona.

C. R. DEVADHAR

PREFACE TO THE THIRD EDITION

The present edition of the play is no mere reprint of the previous edition; it is thoroughly revised in many places, and the notes are considerably amplified and added to. I take this opportunity of expressing my gratitude to Dr. N. G. Sardesai, who has so kindly and readily undertaken to bring out this publication.

Prabhākara Niketana.
Deccan Gymkhana, Poona.
4th October 1936.

C. R. DEVADHAR

DRAMATIS PERSONÆ

Male:—

1. King ... .. Vatsarāja named Udayana.
2. Yaugandharāyṇa .. Minister of Vatsarāja.
3. Vidūṣaka ... .. Jester of the King, named Vasantaka.
4. Brahmacārin ... Student studying at Lāvāṇaka.
5. Kāñcukīya ... ... Chamberlain.
6. Raibhya ... ... Chamberlain of Mahāsena.
7. Sambhaṣaka } Two Guards.
8. Bhaṭa

Female :—

9. Vāsavadattā ... First Queen of Udayana known in the play by the name Āvantikā also.
10. Padmāvatī... ... Sister of the King of Magadha named Darśaka.
11. Tāpasī ... ... Hermit-woman.
12. Ceṭī ... ... Female servant of Padmāvatī.
13. Madhukarikā } Female friends of Padmāvatī.
14. Padminikā
15. Dhātrī ... ... Nurse of Padmāvatī.
16. Vijayā ... ... Door-keeper.
17. Dhātrī ... ... Nurse of Vāsavadattā.

INTRODUCTION

THE BHĀSA PROBLEM

The history of Sanskrit drama offers nowhere such fertile ground for romantic speculations as in the group of thirteen anonymous dramas published by Pandit Gaṇapati Śāstri of Trivandrum, and attributed by him to the great poet Bhāsa, on the strength of certain facts, which, however, are fast failing him. It was in the nature of things, that in the first sensation of this discovery, so fraught with the most wide-reaching results for the history of the drama, the scrupulous critic should have ceded the pen to the admiring connoisseur, and the discovery was hailed by a chorus of applause to which both East and West joined their voices. If, however, on the one hand, there was an unreasoned and uncritical haste in propounding and supporting the theory, there was, on the other hand, not lacking the verve and the animus of a hot controversy in the arguments urged against the theory by those who declared these dramas to be the work of the later play-wrights of Kerala. While, therefore, the supporters of the hypothesis have failed to advance a single argument that may be regarded as conclusive, the evidence that is led by the dissenters, too, is mainly negative in character and fails equally to produce conviction. The problem, even after many years of heated controversy, appears to be much more complex than was generally supposed and is as far from a satisfactory solution as ever.

As is usually the case, the views expressed on the problem fall into three distinct schools, (i) those that have lent their whole-hearted support to the hypothesis, (ii) those that have opposed the hypothesis (iii) and those that have

found a *via media* and have held that the contention of the opposing sides is based upon partial truths, and that in a sense these plays are Bhāsa plays and in a sense they are not. It is proposed to give here a brief resumé of the principal arguments advanced in support of their thesis by these different schools of opinion upon the subject.

Although the name of Bhāsa is nowhere mentioned in the manuscript, neither in the body of the texts nor in the colophons, Mm. Gaṇapati Śāstri comes to the conclusion that all these dramas are to be ascribed to Bhāsa principally on the following important grounds :— (1) All these dramas begin with the stage-direction नान्द्यन्ते ततः प्रविशति etc. whereas in the classical dramas we are accustomed to have the Nāndī first and then the stage direction नान्द्यन्ते etc....... This technical peculiarity of the Bhāsa plays seems to be alluded to in the famous stanza of the Harṣacarita :—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

where Bāṇa tells us that the dramas of Bhāsa begin with the appearance of the Sūtradhāra and are rich in persons and episodes. (2) The prologue is called Sthāpanā everywhere in place of Prastāvanā. (3) Unlike the classical dramas the title of the work and the name of the author are not mentioned in the Sthāpanās of these plays, which fact argues that the plays belong to pre-classical times when details such as these were possibly left to the preliminaries. (4) The Bharatavākya ends everywhere with the prayer "May our mighty King rule the whole earth." (5) The dramas further present a structural similarity, and the opening verses of many of the plays string together the principal characters by what is technically called the Mudrālaṁkāra. (6) One of the plays is mentioned by Rājaśekhara with the name of the author ; it, therefore, stands to reason that the

rest of the plays in the group which show numerous affinities with it as regards style, stage technique, ideas, and vocabulary are to be ascribed to the same poet—the poet of the Svapnavāsavadatta. (7) Many rhetoricians bring in their works citations from different works of Bhāsa, e. g. Vāmana gives us citations from the Sv. Pry. and Cār; Bhāmaha seems to critcise his Pry. and actually quotes the very words from the Pry. Daṇḍin cites that famous stanza लिम्पतीव etc, which is found in the B. and the Cār. of our poet. So Abhinavagupta refers to the Sv. in his Nāṭyavedavivṛti although in his Dhvanyāloka he gives us a stanza from the Sv. which, however, is not to be met with in the newly discovered play. The crowning reference, however, is the one made by Rājaśekhara, who not only mentions a play by name but also definitely associates it with the name of Bhāsa.

In support of this thesis, there is further the evidence of the metres, especially the preponderance of the Epic Śloka; while the deviations from Pāṇini's grammar and the peculiarities of the Prākṛta unmistakably prove that the plays are pre-classical. Dr. Max Lindenau emphasises the deviations of these plays from the Nāṭya-śāstra of Bharata as a further indication of their high antiquity. Against the teaching of the text-books on dramaturgy which the classical dramas follow, the author of these plays does not hesitate to describe death and even frightful death on the stage; this is only one of the several infringements of the rules of Bharata.

On the other hand, the opponents of the theory have brought forward their arguments which seek to negative these contentions, and they have succeeded in showing that the plays in question are of doubtful authenticity and of uncertain date. They explain the omission of the title of the work and the name of the author on the ground that the

play-wrights who were mere plagiarists or adapters had certainly very obvious reasons to remain anonymous. As to the verse from the Harṣacarita which states that the dramas of Bhāsa were begun by the Sūtradhāra, it is urged that it would be the pervertion of all probabilities to find in this statement any distinguishing feature of the dramas of Bhāsa; in fact the poet is merely trying to avail himself of an ingenious equivoque to find semblance between objects which have obviously nothing common between them. As a matter of fact even the classical plays can very well be described as सूत्रधारकृतारम्भ 'begun by the Sūtradhāra;' and the position of the first stage direction नान्द्यन्ते ततः etc. before the opening verse is a peculiarity of South Indian manuscripts, and not a characteristic of pre-classical plays.

What is regarded as the peculiar dramatic technique of these plays is nowise peculiar to these dramas as in fact it is shared by almost all South Indian plays. And in regard to the deviations from the rules of Bharata, which have been utilised by the supporters of the hypothesis to prove that the plays belong to the pre-classical epoch, it is becoming increasingly clear that such innovations have been introduced in later classical plays also with a view to secure a more arresting stage-effect. As regards the argument which sought to prove the antiquity of the plays on linguistic ground—on the strength of the Un-pāṇinian forms and Prākṛta archaisms—Prof. Winternitz has pointed out in connection with the former, that too much importance cannot be attached to this argument, because such deviations occur also in the epic-legendary literature and even in very later texts; while as regards the latter—the Prākṛta archaisms—it has now been shown that the so-called archaisms are used in the Malayalam manuscripts of dramas of even Kālidāsa and Harṣa; so that it will have to be unequivocally admitted that "The Prākṛt of the drama is a factor depending more on the

provenance and the age of manuscripts than on the provenance and the age of the dramatist."

About the verses in these plays which are cited or criticised in different treatises on rhetoric, it is important to bear in mind that the rhetoricians themselves have nowhere associated these citations with either the name of Bhāsa, or with any one of the plays attributed to him. There is on the other hand a large number of verses which are specifically mentioned as Bhāsa's in anthologies of Sanskrit verses but are not found in the present plays.

From the foregoing summary of arguments on both sides, it will be seen that none of the arguments advanced is absolutely convincing, and therefore, there have been from the very first cautious critics who were sceptical about the authenticity of the plays and held that these plays—at least some of them—bear the evident marks of being abridged versions of probably the original dramas of Bhāsa.

And vitally important considerations are recently revealed in this connection by K. Rama Pisharodi (BSOS. 3. 112f; 3. 641) who has shown that these plays form a part of the repertoire of the Cākyārs—the traditional actors of Kerala. He further adverts to the peculiar practice of the Cākyārs viz. that they never act a drama in full, but only selected scenes now from one drama, and now from another, that for every act they stage, they have their set introduction or 'interlogue,' so that it is possible that the 'Prologues' of the plays are later accretions which were necessitated by the exigencies of the Kerala theatre, while the main scenes preserve to us the original plays abridged or remodelled in parts to suit immediate requirements; and it is possible that much of the relative uniformity of style, dramatic method and formal technique may be the result of this local 'editing', so that, instead of there being one author fot all these plays

there might be many. It is, therefore, by no means certain that all these plays are to be ascribed to one author—the poet of the Svapnavāsavadattam; and secondly it is not at all clear that the Tss. Svapnavāsavadatta is the famous Svapnavāsavadattam attributed to Bhāsa by Rājaśekhara. In fact there is evidence to prove that it is more probably an adaptation of the genuine and authentic work of Bhāsa. We have to consider in this connection the many allusions to and citations from the Svapnavāsavadattam which are found in works of Rhetoric.

Abhinavagupta in his commentry on Dhvanyāloka cites the Āryā—

सञ्चितपक्ष्मकपाटं नयनद्वारं स्वरूपतडनेन (?)।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

from Sv. This Āyrā is not found in the Tss. play. We have further the following reference to Svapna. from the Śṛṅgāraprakāśa of Bhojadeva :

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः। पद्मावतीरहितं च तदवलोक्य तस्या एव शयने सुष्वाप। वासवदत्तां च स्वप्नवदस्वप्ने ददर्श। स्वप्नायमानश्च वासवदत्तामाबभाषे। स्वप्नशब्देन चेह स्वापो वा स्वप्नदर्शनं वा स्वप्नायितं वा विवक्षितम्।

The incidents described here are all of them found in the fifth act of the Tss. play and, therefore, the evidence of the passage at least points to the fact that this portion of the drama has preserved much of the original play.

There is another important reference to the Sv.—the passage from the Bhāvaprakāśa of Śārdātanaya—where the author describes the Sv. as a drama of the Praśānta type. He then proceeds to point out the several stages in the action of the play which correspond with the five Sandhis of Praśānta Nāṭaka mentioned by Subandhu. The passage in question is :—

प्रशान्तरसभूयिष्ठं प्रशान्तं नाम नाटकम् ।
न्यासो न्याससमुद्भेदो बीजोक्तिर्बीजदर्शनम् ॥
ततोऽनुद्दिष्टसंहारः प्रशान्ते पञ्च संधयः ।
स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु ।
आच्छिद्य भूपाद्व्यसनाद्देवी मागधिकाकरे ॥
न्यस्ता यतस्ततो न्यासो मुखसन्धिरयं भवेत् ।
पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतज् ज्ञातं भूमिभुजा यथा ॥
उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नाम कीर्तनम् ।
एहि वासवदत्तेति क यासीत्यादि दृश्यते ॥
सहावस्थितयोरेकप्राप्त्यान्यस्य गवेषणम् ।
दर्शनस्पर्शनालापैरेतस्याद् बीजदर्शनम् ॥
चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या बोषवती प्रिया ॥
किं ते भूयः प्रियं कार्यमिति वागत्र नोच्यते ।
तदनुद्दिष्टसंहारमित्याहुर्भरतादयः ॥

This synopsis of the play shows that in Śāradātanaya's time a drama named Svapnavāsavadatta was current which having much in common with the Tss. play was yet not identical with it. Thus the King's exclamation "Vāsavadattā lives !" on seeing Padmāvatī adorned with a beautiful tilaka, and further the King's ravings "Come Vāsavadattā ! whither goest thou ?" are not found in the Tss. play. Now we learn from the Kathāsaritsāgara that Vāsavadattā in her disguise of Āvantikā once helped Padmāvatī in her toilet and decorated her with the peculiar tilaka which she herself had learned of Vatsarāja—

अथ वासवदत्तास्याश्चक्रे देव्याः प्रसङ्गतः ।
अम्लानमालातिलकौ वत्सेशात् पूर्वशिक्षितौ ॥

that some scenes are wanting in the present play, so that the only legitimate conclusion is that the Tss. play is merely an abridged stage-version of the original play ; and so far as an abridgment can be called a recension, the present play may be regarded as one.

To summarise, it is by no means certain that the plays claim to be the production of one writer; they are a heterogenous group and, therefore, cannot be regarded as the work of the poet of the Sv. and therefore of Bhāsa ; and secondly, of the Svapnavāsavadatta itself, it can now be safely premised that it is a stage version of the noble work of the father of Sanskrit Drama—The poet Bhāsa.

THE SVAPNAVĀSAVADATTA—Its Sources

The Sv. is a play which very probably derives its theme from the original Bṛhatkathā of Guṇādhya in Paiśācī which is unfortunately lost to us. Of the three versions of this 'romance of romances,' the Kāśmirian version, the 'Kathāsaritsāgara' is claimed by its author as faithfully preserving the original. (यथामूलं तथैवैतन्न मनागप्यतिक्रमः). It is, therefore, necessary to note the differences in the plot of the Sv. and the story narrated by Somadeva, and to see to what extent the pretension of Somadeva to have scrupulously adhered to the original is justifiable, and also to determine what alterations were introduced by Bhāsa in the process of dramatising the original story.

While, on the one hand, we find accordance even in the minutest details in the two accounts, there are, on the other hand, divergences which entirely change the very setting of the two versions. According to the Kathāsaritsāgara the 'motif' for Vāsavadattā's concealment was the anxiety of the ministers to enlarge the dominions of their royal master, who spent all his time with women, or in hunting and drink-

ing. Acquainted as they are with the silly tricks of political treatises they hit upon the idea of a political alliance with the powerful Magadha King through the marriage of their master with the Magadha princess. But Pradyota, the King of Magadha, would not accept as a son-in-law a king who is already married. So it would be advisable to hide Vāsavadattā somewhere, set fire to her palace and spread the report of her death. Gopālaka, Vāsavadattā's brother, joins the plot. The court is removed to the frontier of Magadha, in the Lāvāṇaka where the King is induced to go because he is told that the Lāvāṇaka abounds in big game. And lastly Vāsavadattā agrees to be a party to this comedy.

How different, however, are the circumstances which call upon the queen to make that supreme sacrifice in the interest of her lord and of the people he ruled ! A powerful enemy Āruṇi had invaded his territory, and he was now almost an exile from his own country, Lāvāṇaka on the frontier being the last retreat which afforded him a temporary shelter. Naturally, the ministers thought :of the powerful Magadha King who would succour them, if he could somehow be induced to do so. So the sagacity of Yaugandharāyaṇa lay in the clear perception that the personal charms of his King would work upon the Magadha princess, as his moral qualities would work upon the Magadha King. Only Vāsavadattā must be out of the way. It is under pressure of these gaunt realities and without knowledge of the consequences that she consents to obliterate herself and agrees to the plan.

In the Kathāsaritsāgara, again, the author tells us with visible complaisance that the King consoles himself with the thought that Vāsavadattā could not have died since the prophets had foreseen that from Vāsavadattā a son would be born unto him, who would rule over all the Vidyādharas. So her temporary absence, he thought, was the result of the

machination of his zealous ministers who would see their monarch one day the Sovereign power on earth.

One thing more. We find that the Magadha King is named Pradyota, and he is there the father of Padmāvatī. In the version of Bhāsa, his name is Darśaka and Padmāvatī is his sister. There are other minor changes which, however, are not of much importance. To mention but one, Vasantaka disguised as a squint-eyed Brahmin boy accompanies Vāsavadattā, while in the story of Bhāsa, he remains with the King.

This comparison of the two versions reveals that the Bhāsa version is more realistic, more logical, and, therefore, possibly more in accord with the original story than the version of Somadeva. The 'Tāpasavatsarāja', a drama which has a similar setting, also confirms this view. There also the King of Magadha is called Darśaka and Padmāvatī is given out as his sister. It has for its subject the marriage of Udayana and Padmāvatī under circumstances which are precisely similar to those in the Sv. There should, therefore, be no reasonable doubt about Bhāsa's fidelity to the original in spite of very slight variations that may have been necessitated by the fact that he was dramatising history and not merely chronicling it, although it is hard to determine such variations.

THE SVAPNAVĀSAVADATTA—
An Appreciation

The Svapnavāsavadatta, is a very noble piece, taking easily a rank amongst the masterpieces of Sanskrit plays. The plan is well conceived and skilfully executed. The play is essentially coherent, and presents the spectacle of the noble queen surrendering whatever made life precious in order that her husband may retrieve his position, and her

subjects may be made happy. There is the atmosphere of a tense tragedy suffusing the smooth and measured movement of the action; a progression of pathos intense and real, without mawkishness or sentimentality gives the play the seriousness that is found in real life, and gives it a human interest. Behold the queen who now nourishes her despair in lonely silence, feeding it with nightly tears and covering it with the daily patient smile! In the words of the poet 'she is like the spirit of a cheerless morning sitting upon the stony mountain peak, all her light blotted out by dark clouds'. And yet her misery is not unrelieved. Her noble lord, whose undying love for her abides even after her supposed loss–the single object within her horizon on which 'dreams might crystallize'—gives her proof of his constancy during her forced disguise, and she cries in joy 'Ah! this gives me the recompense for this suffering: even this disguise has many merits'.

And the King has well stood: the ordeal. To him love is not merely a passion with a holy name. He was steeped to the full with its joys; while in her company he had forgotten everything—hours flew past him like 'winged Mercuries' leaving existence golden. But the strange mutations of fate disturbed the heaven of his joy, and woke him to sad realities. Yet true to his love, he unwillingly submits to the exigencies of the life of a king and forgets his grief so far as to give a soft corner to his new queen.

And Padmāvatī, the gentle, tender and loving Padmāvatī, is drawn with no less skill. She does feel a pang of jealousy when her lord in his exchange of confidence with his companion, flatly declares that although by reason of her beauty, virtue and sweetness he holds Padmāvatī dear, yet she has no hold on his heart which is firmly attached to Vāsavadattā. In fact, the denouement was to show that she was the un-

happy victim of this political strategy; for, while Vāsavadattā reaped the fruit of her devotion, she had unwillingly sacrificed herself. Yet she is saved from this false situation because she had won in the King a tender husband, and in Vāsavadattā a loving friend.

Such is the noble human drama, which moves before our eyes, as we read the play, and we are filled with regret that nothing should be known of the artist, nothing of his works, 'whose precious life-blood is embalmed and treasured up on purpose to a life beyond life' in the version—possibly an abridged version of his noble masterpiece—so miraculously preserved to us from the devouring influence of time.

स्वप्नवासवदत्तस्य कथावस्तु ।

'मगधराजपुत्री पद्मावती वत्सराजस्योदयनस्य महिषी भविष्यति' इति सिद्धादेशप्रत्ययाद् वत्सराजमन्त्री यौगन्धरायणो रुमण्वदाद्यमात्यैः सह संमन्त्र्य वासवदत्तां नामास्य परिणीतपूर्वां महिषीं महासेनदुहितरं लावाणकग्रामदाहे दग्धामात्मानं चैनामभ्यवपत्तुकामं तस्मिन्नेवाग्नौ पतितमपदिश्य परिव्राजकवेष आवन्तिकावेषधारिणीं वासवदत्तामादाय "इयं मे स्वसा, प्रोषितभर्तृकामिमामत्रभवत्या कंचित्कालं परिपाल्यमानामिच्छामि" इति संप्रार्थ्यैनां पद्मावत्या हस्ते न्यासीकृत्यापक्रान्तः। अथ वासवदत्ताविरहार्तो वत्सराजोऽन्यप्रयोजनेन मगधेश्वरस्य पद्मावतीभ्रातुर्दर्शकस्य राजधानीं राजगृहं प्राप्तः सन् तेन राज्ञाभिजनविज्ञानवयोरूपं दृष्ट्वा स्वयमेव दत्तां पद्मावतीं महिषीत्वेन प्रतिजग्राह।

अथान्येद्युः शिरोवेदनया दुःखितां पद्मावतीमाश्वासयितुं समुद्रगृहके गतो वत्सराजस्तामनागतां दृष्ट्वा तत्रैव शय्यायां तां प्रतिपालयन् निद्राविधेयोऽभूत्। अस्मिन्नन्तर उपस्थिता तत्र वासवदत्ता। सा च पद्मावती स्वपितीति बुद्ध्या तस्यां शय्यायां वत्सराजस्य पार्श्वे संविष्टा सती वत्सराजमुत्स्वप्नायमानं श्रुत्वा सहसोत्थाय स्वप्नवचनानुरूपं किमप्येनमभिभाष्य शय्याप्रलम्बितं चास्य हस्तं शयनीय आरोप्य झटिति निश्चक्राम। वत्सराजोऽपि प्रबुध्य संभ्रमेणानुधावन्नेनां द्वारपक्षेण ताडितो रुद्धगतिरभूत्। ततः किमयं भूतार्थो वा मनोरथो वेति नाज्ञासीत्। एतदनन्तरं दर्शकस्य साहाय्येन द्विषदमारुणिमवस्कन्द्य स्वविषयान् वत्सान् प्राप्त उदयनो रणरणकखिन्नो वासवदत्ताजनन्या जामातृवात्सल्यात् प्रहितामात्मनो वासवदत्तायाश्च चित्रफलके लिखितां प्रतिकृतिं पद्मावत्या सह यावत् पश्यति तावत्तयाभिहितम् "आर्यपुत्र! अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसति; सा हि मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः" इति। ततस्तया सहागतां वासवदत्तां प्रत्यभिज्ञाय यौगन्धरायणस्य सदैव स्वामिहितनिरतस्य नीतिविजृम्भितं बुद्ध्वा परमप्रीतस्ताभ्यां पत्नीभ्यां सह सुखमन्वभूत्।

पात्राणि ।

पुरुषा :—

राजा—वत्सराज उदयनः ।

विदूषकः—वसन्तकः । उदयनस्य नर्मसुहृद् ।

यौगन्धरायणः—वत्सराजमन्त्री ।

ब्रह्मचारी—लावाणकेऽधीती ।

काञ्चुकीयः

रैभ्यः—महासेनकाञ्चुकीयः ।

संभषकः
भटः } —पद्मावतीभृत्यौ ।

स्त्रियः—

वासवदत्ता—उदयनस्य प्रथममहिषी । इयमावन्तिका च ।

पद्मावती—मगधराजस्य दर्शकनाम्नो भगिनी ।

तापसी

चेटी—पद्मावत्याः किङ्करी ।

मधुकारिका
पद्मिनिका } —पद्मावत्याश्चेट्यौ ।

धात्री—पद्मावत्या उपमाता ।

विजया—वत्सराजगृहे प्रतिहारी ।

धात्री—वासवदत्ताया उपमाता ।

॥ श्रीः ॥

भासनाटकचक्रे

स्वप्नवासवदत्तम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—

उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।
पद्मावतीर्णपूर्णौ वसन्तकम्रौ भुजौ पाताम् ॥ १ ॥

एवमार्यमिश्रान् विज्ञापयामि । अये ! किं न खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते ! अङ्ग ! पश्यामि ।

३ (नेपथ्ये ।)

उस्सरह उस्सरह अय्या ! उस्सरह ॥ [उत्सरतोत्सरतार्याः ! उत्सरत !]

६ सूत्रधारः–भवतु, विज्ञातम् ।

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।
धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ २ ॥

(निष्क्रान्तः ।)

स्थापना ।

३ (प्रविश्य ।)

भटौ—उस्सरह उस्सरह अय्या ! उस्सरह ॥ [उत्सरतोत्सरतार्याः उत्सरत ।]

६ (ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च ।)

यौगन्धरायणः–(कर्णं दत्त्वा ।) कथमिहाप्युत्सार्यते । कुतः,

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलै-
र्मानार्हस्य जनस्य वल्कलवतस्त्रासः समुत्पाद्यते ।
उत्सिक्तो विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः
कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥ ३ ॥

वासवदत्ता–अय्य ! को एसो उस्सारेदि ॥ [आर्य ! क एष उत्सारयति ।]

यौगन्धरायणः–भवति ! यो धर्मादात्मानमुत्सारयति ।

वासवदत्ता–अय्य ! ण हि एव्वं वत्तुकामा, अहं वि णाम उस्सारइदव्वा होमि त्ति ॥ [आर्य ! न ह्येवं वक्तुकामा, अहमपि नामोत्सारयितव्या भवामीति ।]

यौगन्धरायणः–भवति ! एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते ।

वासवदत्ता–अय्य ! तह परिस्समो परिखेदं ण उप्पादेदि, जह अअं परिभवो ॥ [आर्य ! तथा परिश्रमः परिखेदं नोत्पादयति, यथायं परिभवः ।]

यौगन्धरायणः–भुक्तोज्झित एष विषयोऽत्रभवत्या । नात्र चिन्ता कार्या । कुतः,

पूर्वं त्वयाप्यभिमतं गतमेवमासी-
च्छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।
कालक्रमेण जगतः परिवर्तमाना
चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः ॥ ४ ॥

भटौ—उस्सरह अय्या ! उस्सरह ॥ [उत्सरतार्याः उत्सरत ।]

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः–सम्भषक ! न खलु न खलूत्सारणा कार्या । पश्य,

परिहरतु भवान् नृपापवादं
न परुषमाश्रमवासिषु प्रयोज्यम् ।
नगरपरिभवान् विमोक्तुमेते
वनमभिगम्य मनस्विनो वसन्ति ॥ ५ ॥

उभौ—अय्य ! तह ॥ [आर्य ! तथा ।]

(निष्क्रान्तौ ।)

यौगन्धरायणः—हन्त सविज्ञानमस्य दर्शनम् । वत्से ! उपसर्पावस्तावदेनम् ।

वासवदत्ता—अय्य ! तह ॥ [आर्य ! तथा ।]

यौगन्धरायणः—(उपसृत्य) भोः ! किंकृतेयमुत्सारणा ।

काञ्चुकीयः—भोस्तपस्विन् ! ।

यौगन्धरायणः—(आत्मगतम् ।) तपस्विन्निति गुणवान् खल्वयमालापः । अपरिचयात्तु न श्लिष्यते मे मनसि ।

काञ्चुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेयस्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । सैषा नो महाराजमातरं महादेवीमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तदद्यास्मिन्नाश्रमपदे वासोऽभिप्रेतोऽस्याः । तद् भवन्तः

तीर्थोदकानि समिधः कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानि ।
धर्मप्रिया नृपसुता न हि धर्मपीडा-
मिच्छेत् तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

यौगन्धरायणः—(स्वगतम् ।) एवम् । एषा सा मगधराजपुत्री पद्मावती नाम, या पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति । ततः,

प्रद्वेषो बहुमानो वा संकल्पादुपजायते ।
भर्तृदाराभिलाषित्वादस्यां मे महती स्वता ॥ ७ ॥

वासवदत्ता–(स्वगतम् ।) राअदारिअत्ति सुणिअ भइणिआसिणेहो वि मे एत्थ सम्पज्जइ ॥ [राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि मेऽत्र संपद्यते ।]

(ततः प्रविशति पद्मावती सपरिवारा चेटी च ।)

चेटी–एदु एदु भट्टिदारिआ, इदं अस्समपदं, पविसदु ॥ [एत्वेतु भर्तृदारिका, इदमाश्रमपदम्, प्रविशतु ।]

(ततः प्रविशत्युपविष्टा तापसी ।)

तापसी–साअदं राअदारिआए ॥ [स्वागतं राजदारिकायाः ।]

वासवदत्ता–(स्वगतम् ।) इअं सा राअदारिआ । अभिजणाणुरूवं खु से रूवं ॥ [इयं सा राजदारिका । अभिजनानुरूपं खल्वस्या रूपम् ।]

पद्मावती–अय्ये ! वन्दामि ॥ [आर्ये ! वन्दे ।]

तापसी–चिरं जीव । पविस जादे ! पविस । तवोवणाणि णाम अदिहिजणस्स सअगेहं ॥ [चिरं जीव । प्रविश जाते ! प्रविश । तपोवनानि नामातिथिजनस्य स्वगेहम् ।]

पद्मावती–भोदु भोदु । अय्ये ! विस्सत्थम्हि । इमिणा बहुमाणवअणेण अणुग्गाहिदम्हि ॥ [भवतु, भवतु । आर्ये ! विश्वस्तास्मि । अनेन बहुमानवचनेनानुगृहीतास्मि ।]

वासवदत्ता–(स्वगतम् ।) ण हि रूवं एव्व, वाआ वि खु से महुरा ॥ [न हि रूपमेव, वागपि खल्वस्या मधुरा ।]

तापसी–भद्दे ! इमं दाव भद्दमुहस्य भइणिअं कोच्चि राआ ण वरेदि ॥ [भद्रे ! इमां तावद् भद्रमुखस्य भगिनिकां कश्चिद् राजा न वरयति ।]

चेटी—अत्थि राआ पज्जोदो णाम उज्जइणीए । सो दारअस्स कार-
२४ णादो दूदसम्पादं करेदि ॥ [अस्ति राजा प्रद्योतो नामोज्जयिन्याः । स दारकस्य कारणाद् दूतसंपातं करोति ।]

वासवदत्ता—(आत्मगतम् ।) भोदु भोदु । एसा अ अत्तणीआ दाणिं
२७ संवुत्ता ॥ [भवतु भवतु । एषा चात्मीयेदानीं संवृत्ता ।]

तापसी—अह्मो खु इअं आइदी इमस्स बहुमाणस्स । उभआणि राअउळाणि महत्तराणि त्ति सुणीअदि । [अहो खल्वियमाकृति-
३० रस्य बहुमानस्य । उभे राजकुले महत्तरे इति श्रूयते ।]

पद्मावती—अय्य ! किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं । अभिप्पेदप्पदाणेण तवस्सिजणो उवणिमन्तीअदु दाव को किं एत्थ
३३ इच्छदि त्ति ॥ [आर्य ! किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम् । अभिप्रेतप्रदानेन तपस्विजन उपनिमन्त्र्यतां तावत् कः किमत्रेच्छतीति ।]

काञ्चुकीयः—यदभिप्रेतं भवत्या । भो भो आश्रमवासिनस्तपस्विनः,
३६ शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रभवती मगधराजपुत्री अनेन विस्रम्भेणोत्पादितविस्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते ।

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं
दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्यद् भवेत् ।
आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया
यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥८॥

यौगन्धरायणः—हन्त दृष्ट उपायः । (प्रकाशम् ।) भोः ! अहमर्थी ।

पद्मावती—दिट्ठिआ सहळं मे तवोवणाभिगमणं ॥ [दिष्ट्या सफलं
३ मे तपोवनाभिगमनम् ।]

तापसी—संतुट्ठतपस्सिजणं इदं अस्समपदं । आअन्तुएण इमिणा होदव्वं ॥ [सन्तुष्टतपस्विजनमिदमाश्रमपदम् । आगन्तुकेनानेन
६ भवितव्यम् ।]

काञ्चुकीयः—भोः ! किं क्रियताम् ।

यौगन्धरायणः—इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्रभ-
९ वत्या कंचित् कालं परिपाल्यमानाम् । कुतः,

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-
र्नाहं काषायं वृत्तिहेतोः प्रपन्नः ।
धीरा कन्येयं दृष्टधर्मप्रचारा
शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वासवदत्ता—(आत्मगतम् ।) हं । इह मं णिक्खिविदुकामो अय्य-
योगन्धरायणो । होदु, अविआरिअ कमं ण करिस्सदि ॥ [हम् ।
३ इह मां निक्षेप्तुकाम आर्ययौगन्धरायणः । भवतु, अविचार्य कर्म न
करिष्यति ।]

काञ्चुकीयः—भवति ! महती खल्वस्य व्यपाश्रयणा । कथं प्रति-
६ जानीमः । कुतः,

सुखमर्थो भवेद् दातुं सुखं प्राणाः सुखं तपः ।
सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥ १० ॥

पद्मावती—अय्य ! पढमं उग्घोसिअ को किं इच्छदित्ति अजुत्तं
दाणिं विआरिदुं । जं एसो भणादि, तं अणुचिट्ठदु अय्यो ॥
३ [आर्य ! प्रथममुद्घोष्य कः किमिच्छतीत्ययुक्तमिदानीं विचारयितुम् ।
यदेष भणति तदनुतिष्ठत्वार्यः ।]

काञ्चुकीयः—अनुरूपमेतद्भवत्याभिहितम् ।

६ चेटी—चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी ॥ [चिरं जीवतु
भर्तृदारिकैवं सत्यवादिनी ।]

तापसी—चिरं जीवदु भद्दे ! ॥ [चिरं जीवतु भद्रे ! ।]

९ काञ्चुकीयः—भवति ! तथा । (उपगम्य ।) भोः ! अभ्युपगतमत्रभवतो
भगिन्याः परिपालनमत्रभवत्या ।

यौगन्धरायणः—अनुगृहीतोऽस्मि तत्रभवत्या । वत्से ! उपसर्पात्रभवतीम् ।

वासवदत्ता—(आत्मगतम् ।) का गई । एसा गच्छामि मन्दभाआ ।। [का गतिः । एषा गच्छामि मन्दभागा ।]

पद्मावती—भोदु भोदु । अत्तणीआ दाणिं संवुत्ता ।। [भवतु भवतु । आत्मीयेदानीं संवृत्ता ।]

तापसी—जा ईदिसी से आइदी, इयं वि राअदारीअत्ति तक्केमि ।। [यदिदृश्यस्या आकृतिः, इयमपि राजदारिकेति तर्कयामि ।]

चेटी—सुट्ठु अय्या भणादि । अहं वि अणुहूदसुहत्ति पेक्खामि ।।

[सुष्ठु आर्या भणति । अहमप्यनुभूतसुखेति पश्यामि ।]

यौगन्धरायणः—(आत्मगतम् ।) हन्त भोः ! अर्धमवसितं भारस्य । यथा मन्त्रिभिः समर्थितं, तथा परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्रभवतीमुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः,

पद्मावती नरपतेर्महिषी भवित्री
दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।
तत्प्रत्ययात् कृतमिदं न हि सिद्धवाक्या-
न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ।। ११ ।।

(ततः प्रविशति ब्रह्मचारी ।)

ब्रह्मचारी—(ऊर्ध्वमवलोक्य ।) स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः । अथ कस्मिन् प्रदेशे विश्रमयिष्ये । (परिक्रम्य ।) भवतु, दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि—

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।

भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो
निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥ १२ ॥

यावत् प्रविशामि। (प्रविश्य।) अये आश्रमविरुद्धः खल्वेष जनः। (अन्यतो विलोक्य।) अथवा तपस्विजनोऽप्यत्र। निर्दोषमुपसर्पणम्। अये स्त्रीजनः।

काञ्चुकीयः– स्वैरं स्वैरं प्रविशतु भवान्। सर्वजनसाधारणमाश्रमपदं नाम।

वासवदत्ता–हुं। [हम्।]

पद्मावती–अम्मो परपुरुसदंसणं परिहरदि अय्या। भोदु, सुपरिवाळणीओ खु मण्णासो॥ [अम्मो परपुरुषदर्शनं परिहरत्यार्या। भवतु, सुपरिपालनीयः खलु मन्न्यासः।]

काञ्चुकीयः–भोः! पूर्वं प्रविष्टाः स्मः। प्रतिगृह्यतामतिथिसत्कारः।

ब्रह्मचारी–(आचम्य।) भवतु, भवतु। निवृत्तपरिश्रमोऽस्मि।

यौगन्धरायणः–भोः! कुत आगम्यते, क्व गन्तव्यं, क्वाधिष्ठानमार्यस्य।

ब्रह्मचारी–भोः। श्रूयताम्! राजगृहतोऽस्मि। श्रुतिविशेषणार्थं वत्सभूमौ लावाणकं नाम ग्रामस्तत्रोषितवानस्मि।

वासवदत्ता–(आत्मगतम्।) हा ळावाणअं णाम। ळावाणअसंकित्तणेण पुणो णवीकिदो विअ मे सन्दावो। [हा लावाणकं नाम। लावाणकसंकीर्तनेन पुनर्नवीकृत इव मे संतापः।]

यौगन्धरायणः–अथ परिसमाप्ता विद्या।

ब्रह्मचारी–न खलु तावत्।

यौगन्धरायणः–यद्यनवसिता विद्या, किमागमनप्रयोजनम्।

ब्रह्मचारी–तत्र खल्वतिदारुणं व्यसनं संवृत्तम्।

यौगन्धरायणः–कथमिव।

ब्रह्मचारी–तत्रोदयनो नाम राजा प्रतिवसति।

यौगन्धरायणः–श्रूयते तत्रभवानुदयनः । किं सः ।

ब्रह्मचारी–तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेता किल ।

यौगन्धरायणः–भवितव्यम् । ततस्ततः ।

ब्रह्मचारी–ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

वासवदत्ता–(आत्मगतम् ।) अलिअं अलिअं खु एदं । जीवामि मन्दभाआ ॥ [अलीकमलीकं खल्वेतत् । जीवामि मन्दभागा ।]

यौगन्धरायणः–ततस्ततः ।

ब्रह्मचारी–ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवस्तस्मिन्नेवाग्नौ पतितः ।

यौगन्धरायणः–सत्यं पतित इति । ततस्ततः ।

ब्रह्मचारी–ततः प्रतिनिवृत्तो राजा तद्वृत्तान्तं श्रुत्वा तयोर्वियोगजनितसंतापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता यत्नेन वारितः ।

वासवदत्ता–(आत्मगतम् ।) जाणामि जाणामि अय्यउत्तस्य मइ साणुक्कोसत्तणं ॥ [जानामि जानाम्यार्यपुत्रस्य मयि सानुक्रोशत्वम् ।]

यौगन्धरायणः–ततस्ततः ।

ब्रह्मचारी–ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्य राजा मोहमुपगतः ।

सर्वे–हा ।

वासवदत्ता–(स्वगतम् ।) सकामो दाणिं अय्यजोअन्धराअणो होदु ॥ [सकाम इदानीमार्ययौगन्धरायणो भवतु ।]

चेटी–भट्टिदारिए ! रोदिदि खु इअं अय्या ॥ [भर्तृदारिके ! रोदिति खल्वियमार्या ।]

पद्मावती—साणुक्कोसाए होदव्वं। [सानुक्रोशया भवितव्यम्।]

यौगन्धरायणः—अथ किमथ किम्। प्रकृत्या सानुक्रोशा मे भगिनी।

५१ ततस्ततः।

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः।

पद्मावती—दिट्ठिआ धरइ। मोहं गदो त्ति सुणिअ सुण्णं विअ मे

५४ हिअअं॥ [दिष्ट्या ध्रियते। मोहं गत इति श्रुत्वा शून्यमिव मे हृदयम्।]

यौगन्धरायणः—ततस्ततः।

ब्रह्मचारी—ततः स राजा महीतलपरिसर्पणपांसुपाटलशरीरः सह-

५७ सोत्थाय 'हा वासवदत्ते! हा अवन्तिराजपुत्रि! हा प्रिये! हा प्रिय-
शिष्ये!' इति किमपि किमपि बहु प्रलपितवान्। किं बहुना,

नैवेदानीं तादृशाश्चक्रवाका
नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः।
धन्या सा स्त्री यां तथा वेत्ति भर्ता
भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः! तं तु पर्यवस्थापयितुं न कश्चिद्यत्न-
वानमात्यः।

३ ब्रह्मचारी—अस्ति रुमण्वान्नामामात्यो दृढं प्रयत्नवांस्तत्रभवन्तं पर्य-
वस्थापयितुम्। स हि

अनाहारे तुल्यः प्रततरुदितक्षामवदनः
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ॥
दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥१४॥

वासवदत्ता—(स्वगतम्।) दिट्ठिआ सुणिक्खित्तो दाणिं[1] अय्यउत्तो॥
[दिष्ट्या सुनिक्षिप्त इदानीमार्यपुत्रः।]

1 दाणी।

यौगन्धरायणः—(आत्मगतम् ।) अहो महद्भारमुद्वहति रुमण्वान् । कुतः,

सविश्रमो ह्ययं भारः प्रसक्तस्तस्य तु श्रमः ।
तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥ १५ ॥

(प्रकाशम् ।) अथ भोः । पर्यवस्थापित इदानीं स राजा ।

ब्रह्मचारी—तदिदानीं न जाने । 'इह तया सह हसितम्, इह तया सह कथितम्, इह तया सह पर्युषितम्, इह तया सह कुपितम्, इह तया सह शयितम्,' इत्येवं तं विलपन्तं राजानममात्यैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम् । ततो निष्क्रान्ते राजनि प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स ग्रामः । ततोऽहमपि निर्गतोऽस्मि ।

तापसी—सो खु गुणवन्तो णाम राआ, जो आअन्तुएण वि इमिणा एव्वं पसंसीअदि ॥ [स खलु गुणवान् नाम राजा, य आगन्तुकेनाप्यनेनैवं प्रशस्यते ।]

चेटी—भट्टिदारिए ! किं णु खु अवरा इत्थिआ तस्स हत्थं गमिस्सदि ॥ [भर्तृदारिके ! किं नु खल्वपरा स्त्री तस्य हस्तं गमिष्यति ।]

पद्मावती—(आत्मगतम् ।) मम हिअएण एव्व सह मन्तिदं ॥ [मम हृदयेनैव सह मन्त्रितम् ।]

ब्रह्मचारी—आपृच्छामि भवन्तौ । गच्छामस्तावत् ।

उभौ—गम्यतामर्थसिद्धये ।

ब्रह्मचारी—तथास्तु । (निष्क्रान्तः ।)

यौगन्धरायणः—साधु, अहमपि तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।

काञ्चुकीयः—तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ।

पद्मावती—अय्यस्स भइणिआ अय्येण विना उक्कण्ठिस्सिदि ॥ [आर्यस्य भगिनिकार्येण विनोत्कठिष्यते ।]

यौगन्धरायणः—साधुजनहस्तगतैषा नोत्कण्ठिष्यति । (काञ्चुकीयमवलोक्य ।) गच्छामस्तावत् ।

काञ्चुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।

यौगन्धरायणः—तथास्तु । (निष्क्रान्तः ।)

काञ्चुकीयः—समय इदानीमभ्यंतरं प्रवेष्टुम् ।

पद्मावती—अय्ये ! वन्दामि ॥ [आर्ये ! वन्दे ।]

तापसी—जादे ! तव सदिसं भत्तारं लभेहि ॥ [जाते ! तव सदृशं भर्तारं लभस्व ।]

वासवदत्ता—अय्ये ! वन्दामि दाव अहं ॥ [आर्ये ! वन्दे तावदहम् ।]

तापसी—तुवं पि अइरेण भत्तारं समासादेहि ॥ [त्वमप्यचिरेण भर्तारं समासादय ।]

वासवदत्ता—अणुग्गहीदम्हि ॥ [अनुगृहीतास्मि ।]

काञ्चुकीयः—तदागम्यताम् । इत इतो भवति ! । संप्रति हि

खगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।
परिभ्रष्टो दूराद्रविरपि च संक्षिप्तकिरणो
रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ।

अथ द्वितीयोऽङ्कः ।

(ततः प्रविशति चेटी ।)

चेटी—कुञ्जरिए ! कुञ्जरिए ! कहिं कहिं भट्टिदारिआ पदुमावदी । किं भणासि ' एसा भट्टिदारिआ माहवीलदामण्डवस्स पस्सदो कन्दुएण कीळदि ' त्ति । जाव भट्टिदारिअं उवसप्पामि । (परिक्र-

म्यावलोक्य ।) अम्मो इअं भट्टिदारिआ उक्करिदकण्णचूळिएण वाआमसञ्जादसेदबिन्दुविइत्तिदेण परिस्सन्तरमणीअदंसणेण मुहेण कन्दुएण कीळन्दी इदो एव्व आअच्छदि । जाव उवसप्पिस्सं ॥ [कुञ्जरिके ! कुञ्जरिके ! कुत्र कुत्र भर्तृदारिका पद्मावती । किं भणसि? एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडतीति। यावद् भर्तृदारिकामुपसर्पामि । अम्मो इयं भर्तृदारिका उत्कृतकर्णचूलिकेन व्यायामसंजातस्वेदबिन्दुविचित्रितेन परिश्रान्तरमणीयदर्शनेन मुखेन कन्दुकेन क्रीडन्तीत एवागच्छति, यावदुपसर्प्स्यामि ।]

(निष्क्रान्ता ।)

प्रवेशकः ।

(ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा वासवदत्तया सह ।)

वासवदत्ता–हळा ! एसो दे कन्दुओ ॥ [हला ! एष ते कन्दुकः ।]

पद्मावती–अय्ये! भोदु दाणिं एत्तअं ॥[आर्ये! भवत्विदानीमेतावत् ।]

वासवदत्ता–हळा! अदिचिरं कन्दुएण कीळिअ अहिअसञ्जादराआ परकेरआ विअ दे हत्था संवुत्ता ॥ [हला! अतिचिरं कन्दुकेन क्रीडित्वाधिकसंजातरागौ परकीयाविव ते हस्तौ संवृत्तौ ।]

चेटी–कीळदु कीळदु दाव भट्टिदारिआ । णिव्वत्तीअदु दाव अअं कण्णाभावरमणीओ काळो ॥ [क्रीडतु क्रीडतु तावद् भर्तृदारिका । निर्वर्त्यतां तावदयं कन्याभावरमणीयः कालः ।]

पद्मावती–अय्ये ! किं दाणिं मं ओहसिदुं विअ णिज्झाअसि ॥ [आर्ये ! किमिदानीं मामपहसितुमिव निध्यायसि ।]

वासवदत्ता–णहि णहि । हळा ! अधिअं अज्ज सोहदि । अभिदो विअ दे अज्ज वरमुहं पेक्खामि ॥ [नहि नहि । हला ! अधिकमद्य शोभते । अभित इव तेऽद्य वरमुखं पश्यामि ।]

पद्मावती–अवेहि । मा दाणिं मं ओहस ॥[अपेहि।मेदानीं मामपहस ।]

वासवदत्ता—एसम्हि तुह्णीआ भविस्सम्महासेणवहू ! ॥ [एषास्मि तूष्णीका भविष्यन्महासेनवधु ! ॥]

पद्मावती—को एसो महासेणो णाम ॥ [क एष महासेनो नाम ।]

वासवदत्ता—अत्थि उज्जइणीओ राआ पज्जोदो णाम । तस्स बळपरिमाणणिव्वुत्तं णामधेअं महासेणो त्ति ॥ [अस्त्युज्जयिनीयो राजा प्रद्योतो नाम । तस्य बलपरिमाणनिर्वृत्तं नामधेयं महासेन इति ।]

चेटी—भट्टिदारिआ तेण रञ्ञा सह सम्बंधं णेच्छदि ॥ [भर्तृदारिका तेन राज्ञा सह सम्बन्धं नेच्छति ।]

वासवदत्ता—अह केण खु दाणिं अभिळसदि ॥ [अथ केन खल्विदानीमभिलषति ।]

चेटी—अत्थि वच्छराओ उदअणो णाम । तस्स गुणाणि भट्टिदारिआ अभिळसदि ॥ [अस्ति वत्सराज उदयनो नाम । तस्य गुणान् भर्तृदारिकाभिलषति ।]

वासवदत्ता—(आत्मगतम् ।) अय्यउत्तं भत्तारं अभिळसदि ।(प्रकाशम् ।) केण कारणेण ॥ [आर्यपुत्रं भर्तारमभिलषति । केन कारणेन ।]

चेटी—साणुक्कोसो त्ति ॥ [सानुक्रोश इति ।]

वासवदत्ता—(आत्मगतम् ।) जाणामि जाणामि । अअं वि जणो एव्वं उम्मादिदो ॥ [जानामि जानामि । अयमपि जन एवमुन्मादितः ।]

चेटी—भट्टिदारिए ! जदि सो राआ विरूवो भवे ॥ [भर्तृदारिके ! यदि स राजा विरूपो भवेत् ।]

वासवदत्ता—णहि णहि । दंसणीओ एव्व ॥ [नहि नहि । दर्शनीय एव ।]

पद्मावती—अय्ये ! कहं तुवं जाणासि ॥ [आर्ये ! कथं त्वं जानासि ।]

वासवदत्ता—(आत्मगतम् ।) अय्यउत्तपक्खवादेण अदिक्कन्दो समु-

दाआरो । किं दाणिं करिस्सं । होदु, दिट्ठं । (प्रकाशम्) हळा ! एवं उज्जइणीओ जणो मन्तेदि ॥ [आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । किमिदानीं करिष्यामि । भवतु, दृष्टम् । हला ! एवमुज्जयिनीयो जनो मन्त्रयते ।]

पद्मावती–जुज्जइ । ण खु एसो उज्जइणीदुल्लहो । सव्वजणमणोभिरामं खु सोभग्गं णाम ॥ [युज्यते । न खल्वेष उज्जयिनीदुर्लभः । सर्वजनमनोऽभिरामं खलु सौभाग्यं नाम ।]

(ततः प्रविशति धात्री ।)

धात्री–जेदु भट्टिदारिआ । भट्टिदारिए ! दिण्णासि ॥ [जयतु भर्तृदारिका । भर्तृदारिके ! दत्तासि ।]

वासवदत्ता–अय्ये ! कस्स ॥ [आर्ये ! कस्मै ।]

धात्री–वच्छराअस्स उदअणस्स ॥ [वत्सराजायोदयनाय ।]

वासवदत्ता–अह कुसळी सो राआ ॥ [अथ कुशली स राजा ।]

धात्री–कुसळी सो आअदो । तस्स भट्टिदारिआ पडिच्छिदा अ॥ [कुशली स आगतः । तस्य भर्तृदारिका प्रतीष्टा च ।]

वासवदत्ता–अच्चाहिदं ॥ [अत्याहितम् ।]

धात्री–किं एत्थ अच्चाहिदं ॥ [किमत्रात्याहितम् ।]

वासवदत्ता–ण हु किञ्चि । तह णाम सन्तप्पिअ उदासीणो होदित्ति ॥ [न खलु किंचित् । तथा नाम संतप्योदासीनो भवतीति ।]

धात्री–अय्ये ! आअमप्पहाणाणि सुळहपय्यवत्थाणाणि महापुरुसहिअआणि होन्ति ॥ [आर्ये ! आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि भवन्ति ।]

वासवदत्ता–अय्ये ! सअं एव्व तेण वरिदा ॥ [आर्ये ! स्वयमेव तेन वरिता ।]

धात्री–णहि णहि । अण्णप्पओअणेण इह आअदस्स अभिजणवि-

ज्ञाणवओरूवं पेक्खिअ सअं एव्व महाराएअ दिण्णा ॥ [नहि
८१ नहि । अन्यप्रयोजनेनेहागतस्याभिजनविज्ञानवयोरूपं दृष्ट्वा स्वयमेव
महाराजेन दत्ता ।]
वासवदत्ता—(आत्मगतम्) एव्वं । अणवरद्धो दाणिं एत्थ अय्य-
८४ उत्तो ॥ [एवम् । अनपराद्ध इदानीमत्रार्यपुत्रः ।]

(प्रविश्यापरा)

चेटी—तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किळ सोभणं
८७ णक्खत्तं । अज्ज एव्व कोदुअमङ्गळं कादव्वं त्ति अम्हाणं भट्टिणी
भणादि ॥ [त्वरतां त्वरतां तावदार्या । अद्यैव किल शोभनं नक्षत्रम् ।
अद्यैव कौतुकमङ्गलं कर्तव्यमित्यस्माकं भट्टिनी भणति ।]
९० वासवदत्ता—(आत्मगतम् ।) जह जह तुवरदि, तह तह अन्धीक-
रेदि मे हिअअं ॥ [यथा यथा त्वरते, तथा तथान्धीकरोति मे
हृदयम् ।]
९३ धात्री—एदु एदु भट्टिदारिआ ॥ [एत्वेतु भर्तृदारिका]

(निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति विचिन्तयन्ती वासवदत्ता ।)

वासवदत्ता—विवाहामोदसङ्कुले अन्तेउरचउस्साळे परित्तजिअ पदु-
३ मावदिं इह आअदम्हि पमदवणं । जाव दाणिं भाअधेअणिव्वुत्तं
दुक्खं विणोदेमि ।(परिक्रम्य।) अहो अच्चाहिदं । अय्यउत्तो वि णाम
परकेरओ संवुत्तो । जाव उवविसामि । (उपविश्य ।) धञ्ञा खु
६ चक्कवाअवहू, जा अण्णोण्णविरहिदा ण जीवइ । ण खु अहं पाणाणि
परित्तजामि । अय्यउत्तं पेक्खामि त्ति एदिणा मणोरहेण जीवामि

मन्दभाआ ॥ [विवाहामोदसङ्कुले अन्तःपुरचतुःशाले परित्यज्य पद्मावतीमिहागतास्मि प्रमदवनम् । यावदिदानीं भागधेयनिर्वृत्तं दुःखं विनोदयामि । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । यावदुपविशामि । धन्या खलु चक्रवाकवधूः यान्योन्य-विरहिता न जीवति । न खल्वहं प्राणान् परित्यजामि । आर्यपुत्रं पश्यामीत्यनेन मनोरथेन जीवामि मन्दभागा ।]

(ततः प्रविशति पुष्पाणि गृहीत्वा चेटी ।)

चेटी–कहिं णु खु गदा अय्या आवन्तिआ । (परिक्रम्यावलोक्य ।) अम्मो इअं चिन्तासुञ्ञहिअआ णीहारपडिहदचन्दलेहा विअ अमण्डिदभद्दअं वेसं धारअन्दी पिअङ्गुसिलापट्टए उवविट्ठा । जाव उवसप्पामि । (उपसृत्य ।) अय्ये ! आवन्तिए ! को कालो, तुमं अण्णेसामि ॥ [क नु खलु गता आर्यावन्तिका । अम्मो इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखेवामण्डितभद्रकं वेषं धारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुपसर्पामि । आर्ये ! आवन्तिके ! कः कालः, त्वामन्विष्यामि ।]

वासवदत्ता–किण्णिमित्तं ॥ [किंनिमित्तम् ।]

चेटी–अम्हाअं भट्टिणी भणादि ‘महाकुलप्पसूदा सिणिद्धा णिउणा’ त्ति । इमं दाव कोदुअमालिअं गुम्हदु अय्या ॥ [अस्माकं भट्टिनी भणति महाकुलप्रसूता स्निग्धा निपुणेति । इमां तावत् कौतुकमालिकां गुम्फत्वार्या ।]

वासवदत्ता–अह कस्स किल गुम्हिदव्वं ॥ [अथ कस्मै किल गुम्फितव्यम् ।]

चेटी–अम्हाअं भट्टिदारिआए ॥ [अस्माकं भर्तृदारिकायै ॥]

वासवदत्ता–(आत्मगतम् ।) एदं पि मए कत्तव्वं आसी । अहो अकरुणा खु इस्सरा ॥ [एतदपि मया कर्तव्यमासीत् । अहो अकरुणाः खल्वीश्वराः ।]

चेटी–अय्ये ! मा दाणिं अव्वं चिन्तिअ । एसो जामादुओ मणिभूमीए ण्हाअदि । सिग्घं दाव गुम्हदु अय्या ॥ [आर्ये ! मेदानीमन्यच्चिन्तयित्वा । एष जामाता मणिभूम्यां स्नाति । शीघ्रं तावद् गुम्फत्वार्या ।]

वासवदत्ता–(आत्मगतम् ।) ण सक्कुणोमि अण्णं चिन्तेदुं । (प्रकाशम् ।) हळा ! किं दिट्ठो जामादुओ ॥ [न शक्नोम्यन्यच्चिन्तयितुम् । हला किं दृष्टो जामाता ।]

चेटी–आम दिट्ठो भट्टिदारिआए सिणेहेण अम्हाअं कोदूहळेण अ॥ [आम, दृष्टो भर्तृदारिकायाः स्नेहेनास्माकं कौतूहलेन च ।]

वासवदत्ता–कीदिसो जामादुओ ॥ [कीदृशो जामाता ।]

चेटी–अय्ये ! भणामि दाव, ण ईरिसो दिट्ठपुरुवो ॥ [आर्ये ! भणादि तावद्, नेदृशो दृष्टपूर्वः ।]

वासवदत्ता–हळा ! भणाहि भणाहि, किं दंसणीओ ॥ [हला ! भण भण, किं दर्शनीयः ।]

चेटी–सक्कं भणिदुं सरचावहीणो कामदेवो त्ति ॥ [शक्यं भणितुं शरचापहीनः कामदेव इति ।]

वासवदत्ता–होदु एत्तअं ॥ [भवत्वेतावत् ।]

चेटी–किण्णिमित्तं वारोसि ॥ [किंनिमित्तं वारयसि ।]

वासवदत्ता–अजुत्तं परपुरुससङ्कित्तणं सोदुं ॥ [अयुक्तं परपुरुषसंकीर्तनं श्रोतुम् ।]

चेटी–तेण हि गुम्हदु अय्या सिग्घं ॥ [तेन हि गुम्फत्वार्या शीघ्रम् ।]

वासवदत्ता–इअं गुम्हामि। आणेहि दाव ॥ [इयं गुम्फामि। आनय तावत्।]

चेटी–गण्हदु अय्या ॥ [गृह्णात्वार्या ।]

वासवदत्ता–(वर्जयित्वा विलोक्य।) इमं दाव ओसहं किं णाम ॥ [इदं तावदौषधं किं नाम।]

चेटी–अविहवाकरणं णाम ॥ [अविधवाकरणं नाम ।]

वासवदत्ता–(आत्मगतम्।) इदं बहुसो गुम्हिदव्वं मम अ पदुमावदीए अ। (प्रकाशम्) इदं दाव ओसहं किं णाम॥ [इदं बहुशो गुम्फितव्यं मम च पद्मावत्याश्च । इदं तावदौषधं किं नाम।]

चेटी–सवत्तिमद्दणं णाम ॥ [सपत्नीमर्दनं नाम।]

वासवदत्ता–इदं ण गुम्हिदव्वं ॥ [इदं न गुम्फितव्यम्।]

चेटी–कीस ॥ [कस्मात्।]

वासवदत्ता–उवरदा तस्स भय्या, तं णिप्पओअणं त्ति ॥ [उपरता तस्य भार्या, तन्निष्प्रयोजनमिति ।]

(प्रविश्यापरा)

चेटी–तुवरदु तुवरदु अय्या। एसो जामादुओ अविहवाहि अब्भन्तरचउस्साळं पवेसीअदि ॥ [त्वरतां त्वरतामार्या। एष जामाता अविधवाभिरभ्यन्तरचतुःशालं प्रवेश्यते ।]

वासवदत्ता–अइ! वदामि, गण्ह एदं ॥ [अयि! वदामि गृहाणैतत्।]

चेटी–सोहणं। अय्ये ! गच्छामि दाव अहं ॥ [शोभनम्। आर्ये ! गच्छामि तावदहम्।

(उभे निष्क्रान्ते।)

वासवदत्ता–गदा एसा । अहो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । अवि[1] दाव सय्याए मम दुक्खं विणोदेमि, जदि णिद्दं ळभामि ।। [गतैषा । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । अपि तावद् शय्यायां मम दुःखं विनोदयामि, यदि निद्रां लभे ।]

(निष्क्रान्ता ।)

इति तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति विदूषकः ।)

विदूषकः–(सहर्षम्) भो ! दिट्ठिआ तत्तहोदो वच्छराअस्स अभिप्पेदविवाहमङ्गळरमणिज्जो काळो दिट्ठो । भो ! को णाम एदं जाणादि तादिसे वयं अणत्थसळिळावत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति । इदाणिं पासादेसु वसीअदि, अन्देउरदिग्घिआसु ण्हाईअदि पकिदिमउरसुउमाराणि मोदअखज्जआणि खज्जीअन्दि त्ति अणच्छरसंवासो उत्तरकुरुवासो मए अणुभवीअदि । एक्को खु महन्तो दोसो, मम आहारो सुट्ठु ण परिणमदि । सुप्पच्छदणाए सय्याए णिद्दं ण ळभामि, जह वादसोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि । भो ! सुहं णामअपरिभूदं अकळ्ळवत्तं च ।। [भोः ! दिष्ट्या तत्रभवतो वत्सराजस्याभिप्रेतविवाहमङ्गलरमणीयः कालो दृष्टः । भोः ! को नामैतज्जानाति तादृशे वयमनर्थसलिलावर्ते प्रक्षिप्ताः पुनरुन्मङ्क्ष्याम इति । इदानीं प्रासादेषूष्यते, अन्तःपुरदीर्घि-

1 अविदा सय्याए ।

कासु खाद्यते, प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त इत्यनप्सरस्संवास उत्तरकुरुवासो मयानुभूयते । एकः खलु महान् दोषः, ममाहारः सुष्ठु न परिणमति, सुप्रच्छदनायां शय्यायां निद्रां न लभे, यथा वातशोणितमभित इव वर्तत इति पश्यामि । भोः ! सुखं नामयपरिभूतमकल्यवर्तं च ।]

(ततः प्रविशति चेटी ।)

चेटी—कहिं णु खु गदो अय्यवसन्तओ । (परिक्रम्यावलोक्य ।) अम्हो एसो अय्यवसन्तओ । (उपगम्य ।) अय्य वसन्तअ ! को कालो तुमं अण्णेसामि ॥ [कुत्र नु खलु गत आर्यवसन्तकः । अहो एष आर्यवसन्तकः । आर्य वसन्तक ! कः कालस्त्वामन्विष्यामि ।]

विदूषकः— (दृष्ट्वा ।) किंणिमित्तं भद्दे ! मं अण्णेससि ॥ [किंनिमित्तं भद्रे ! मामन्विष्यसि ।]

चेटी—अम्हाणं भट्टिणी भणादि अवि ण्हादो जामादुओ त्ति ॥ [अस्माकं भट्टिनी भणति अपि स्नातो जामातेति ।]

विदूषकः—किंणिमित्तं भोदि ! पुच्छदि ॥ [किंनिमित्तं भवति ! पृच्छति ।]

चेटी—किमण्णं । सुमणावण्णअं आणेमि त्ति ॥ [किमन्यत् । सुमनोवर्णकमानयामीति ।]

विदूषकः—ण्हादो तत्तभवं । सव्वं आणेदु भोदी वज्जिअ भोअणं ॥ [स्नातस्तत्रभवान् । सर्वमानयतु भवती वर्जयित्वा भोजनम् ।]

चेटी—किंणिमित्तं वारेसि भोअणं ॥ [किंनिमित्तं वारयसि भोजनम् ।]

विदूषकः—अधण्णस्स मम कोइलाणं अक्खिपरिवट्टो विअ कुक्खिपरिवट्टो संवुत्तो ॥ [अधन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः ।]

चेटी—ईदिसो एव्व होहि ॥ [ईदृश एव भव ।]

विदूषकः—गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं गच्छामि ॥ [गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि ।]

(निष्क्रान्तौ ।)

प्रवेशकः ।

(ततः प्रविशति सपरिवारा पद्मावती, आवन्तिकावेषधारिणी वासवदत्ता च ।)

चेटी—किंणिमित्तं भट्टिदारिआ पमदवणं आअदा ॥ [किंनिमित्तं भर्तृदारिका प्रमदवनमागता ।]

पद्मावती—हळा ! ताणि दाव सेहालिआगुम्हआणि पेक्खामि कुसुमिदाणि वा ण वेत्ति ॥ [हला ! ते तावच्छेफालिकागुल्मकाः पश्यामि कुसुमिता वा न वेति ।]

चेटी—भट्टिदारिए ! ताणि कुसुमिदाणि णाम, पवाळन्तरिदेहिं विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं ॥ [भर्तृदारिके ! ते कुसुमिता नाम, प्रवालान्तरितैरिव मौक्तिकलम्बकैराचिताः कुसुमैः ।]

पद्मावती—हळा ! जदि एव्वं, किं दाणिं विळम्बेसि ॥ [हला ! यद्येवं, किमिदानीं विलम्बसे ।]

चेटी—तेण हि इमस्सिं सिळावट्टए मुहुत्तअं उपविसदु भट्टिदारिआ जाव अहं वि कुसुमावचअं करेमि ॥ तेन ह्यस्मिन् शिलापट्टके मुहूर्तकमुपविशतु भर्तृदारिका । यावदहमपि कुसुमावचयं करोमि ।]

पद्मावती—अय्ये ! किं एत्थ उपविसामो ॥ [आर्ये ! किमत्रोपविशावः ।]

वासवदत्ता—एव्वं होदु ॥ [एवं भवतु ।]

(उभे उपविशतः ।)

चेटी—(तथा कृत्वा) पेक्खदु पेक्खदु भट्टिदारिआ अद्धमणसिळा-वट्टएहिं विअ सेहाळिआकुसुमेहिं पूरिअं मे अञ्जळिं ॥ [पश्यतु पश्यतु भर्तृदारिका अर्धमनःशिलापट्टकैरिव शेफालिकाकुसुमैः पूरितं मेऽञ्जलिम् ।]

पद्मावती—(दृष्ट्वा ।) अहो विइत्तदा कुसुमाणं । पेक्खदु पेक्खदु अय्या ॥ [अहो विचित्रता कुसुमानाम् । पश्यतु पश्यत्वार्या ।]

वासवदत्ता—अहो दंसणीअदा[1] कुसुमाणं ॥ [अहो दर्शनीयता कुसुमानाम् ।]

चेटी—भट्टिदारिए ! किं भूयो अवइणुस्सं ॥ [भर्तृदारिके ! किं भूयोऽवचेष्यामि ।]

पद्मावती—हळा ! मा मा भूयो अवइणिअ ॥ [हला मा मा भूयोऽवचित्य ।]

वासवदत्ता—हळा ! किंणिमित्तं वारोसि ॥ [हला ! किंनिमित्तं वारयसि ।]

पद्मावती—अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ सम्माणिदा भवेअं ॥ [आर्यपुत्र इहागत्येमां कुसुमसमृद्धिं दृष्ट्वा संमानिता भवेयम् ।]

वासवदत्ता—हळा ! पिओ दे भत्ता ॥ [हला प्रियस्ते भर्ता ।]

पद्मावती—अय्ये ! ण आणामि, अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि ॥ [आर्ये ! न जानामि, आर्यपुत्रेण विरहितोत्कण्ठिता भवामि ।]

वासवदत्ता—(आत्मगतम् ।) दुक्करं खु अहं करेमि, इअं वि णाम एव्वं मन्तेदि ॥ [दुष्करं खल्वहं करोमि, इयमपि नामैवं मन्त्रयते ।]

[1] दस्सणीअदा ।

चेटी–अभिजादं खु भट्टिदारिआए मन्तिदं 'पिओ मे भत्त' त्ति ॥
[अभिजातं खलु भर्तृदारिकया मन्त्रितं प्रियो मे भर्तेति ।]

८५ पद्मावती–एक्को खु मे सन्देहो ॥ [एकः खलु मे सन्देहः ।]

वासवदत्ता–किं किं ॥ [किं किम् ।]

पद्मावती–जह मम अय्यउत्तो, तह एव्व अय्याए वासवदत्ताएत्ति ॥
९० [यथा ममार्यपुत्रस्तथैवार्याया वासवदत्ताया इति ।]

वासवदत्ता–अदो वि अहिअं ॥ [अतोऽप्यधिकम् ।]

पद्मावती–कहं तुवं जाणासि ॥ [कथं त्वं जानासि ।]

९३ वासवदत्ता–(आत्मगतम् ।) हं, अय्यउत्तपक्खवादेण अदिक्कन्दो समुदाआरो । एव्वं दाव भणिस्सं । (प्रकाशम् ।) जइ अप्पो सिणेहो, सा सजणं ण परित्तजदि ॥ [हम्, आर्यपुत्रपक्षपातेनाति-
९६ क्रान्तः समुदाचारः । एवं तावद् भणिष्यामि । यद्यल्पः स्नेहः, सा स्वजनं न परित्यजति ।]

पद्मावती–होदव्वं ॥ [भवितव्यम् ।]

९९ चेटी–भट्टिदारिए ! साहु भट्टारं भणाहि ' अहं पि वीणं सिक्खिस्सामि ' त्ति ॥ [भर्तृदारिके ! साधु भर्तारं भण, अहमपि वीणां शिक्षिष्य इति ।]

१०२ पद्मावती–उत्तो मए अय्यउत्तो ॥ [उक्तो मयार्यपुत्रः ।]

वासवदत्ता–तदो किं भणिदं ॥ [ततः किं भणितम् ।]

पद्मावती–अभणिअ किञ्चि दिग्घं णिस्ससिअ तुण्हीओ संवुत्तो ॥
१०५ [अभणित्वा किंचिद् दीर्घं निःश्वस्य तूष्णीकः संवृत्तः ।]

वासवदत्ता–तदो तुवं किं विअ तक्केसि ॥ [ततस्त्वं किमिव तर्कयसि ।]

पद्मावती–तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ दक्खि-
१०८ ण्णदाए मम अग्गदो ण रोदिदि त्ति ॥ [तर्कयाम्यार्याया वासवदत्ताया गुणान् स्मृत्वा दक्षिणतया ममाग्रतो न रोदितीति ।]

वासवदत्ता—(आत्मगतम् ।) धञ्ञा खु म्हि, जदि एव्वं सच्चं भवे ॥
[धन्या खल्वस्मि, यद्येवं सत्यं भवेत् ।]

(ततः प्रविशति राजा विदूषकश्च ।)

विदूषकः—ही ही ! पचिअपडिअबन्धुजीवकुसुमविरळवादरमणिज्जं पमदवणं । इदो दाव भवं ॥ [ही ही प्रचितपतितबन्धुजीवकुसुमविरलवातरमणीयं प्रमदवनम् । इतस्तावद् भवान् ।]

राजा—वयस्य वसन्तक ! अयमयमागच्छामि ।

कामेनोज्जयिनीं गते मयि तदा कामप्यवस्थां गते
दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।
तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं
पञ्चेषुर्मदनो यदा कथमयं षष्ठः शरः पातितः ॥ १ ॥

विदूषकः—कहिं णु खु गदा तत्तहोदी पदुमावदी, ळदामण्डवं गदा भवे, उदाहो असणकुसुमसञ्चिदं वग्घचम्मावगुण्ठिदं विअ पव्वदतिळअं णाम सिळापट्टअं गदा भवे, आदु अधिअकडुअगन्धसत्तच्छदवणं पविट्ठा भवे, अहव आळिहिदमिअपक्खिसङ्कुळं दारुपव्वदअं गदा भवे । (ऊर्ध्वमवलोक्य ।) ही ही सरअकाळणिम्मळे अन्तरिक्खे पसादिअबळदेवबाहुदंसणीअं सारसपन्तिं जाव समाहिदं गच्छन्तिं पेक्खदु दाव भवं ॥ [कुत्र नु खलु गता तत्रभवती पद्मावती, लतामण्डपं गता भवेद्, उताहो असनकुसुमसंचितं व्याघ्रचर्मावगुण्ठितमिव पर्वततिलकं नाम शिलापट्टकं गता भवेत्, अथवा अधिककटुकगन्धसप्तच्छदवनं प्रविष्टा भवेद्, अथवालिखितमृगपक्षिसंकुलं दारुपर्वतकं गता भवेत् । ही ही शरत्कालनिर्मलेऽ-

१ विरलपातरमणीयम् ।

न्तरिक्षे प्रसादितबलदेवबाहुदर्शनीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीं प्रेक्षतां तावद् भवान् ।]

राजा—वयस्य ! पश्याम्येनाम्

ऋज्वायतां च विरलां च नतोन्नतां च
सप्तर्षिवंशकुटिलां च निवर्तनेषु ।
निर्मुच्यमानभुजगोदरनिर्मलस्य
सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

चेटी—पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाळापण्डररमणीअं सारसपन्तिं जाव समाहिदं गच्छन्तिं । अम्मो भट्टा ॥ [प्रेक्षतां प्रेक्षतां भर्तृदारिका एतां कोकनदमालापाण्डुररमणीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीम् । अहो भर्ता ।]

पद्मावती—हं अय्यउत्तो । अय्ये ! तव कारणादो अय्यउत्तदंसणं परिहरामि । ता इमं दाव माहवीळदामण्डवं पविसामो ॥ [हम्, आर्यपुत्रः । आर्य ! तव कारणादार्यपुत्रदर्शनं परिहरामि । तदिमं तावन्माधवीलतामण्डपं प्रविशामः ।]

वासवदत्ता—एव्वं होदु । [एवं भवतु ।]

(तथा कुर्वन्ति ।)

विदूषकः—तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे ॥ [तत्रभवती पद्मावतीहागत्य निर्गता भवेत् ।]

राजा—कथं भवान् जानाति ।

विदूषकः—इमाणि अवइदकुसुमाणि सेफाळिआगुच्छआणि पेक्खदु दाव भवं ॥ [इमानपचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद् भवान् ।]

राजा—अहो विचित्रता कुसुमस्य, वसन्तक ।

वासवदत्ता–(आत्मगतम् ।) वसन्तअसङ्कित्तणेण अहं पुण जाणामि उज्जइणीए वत्तामि त्ति ॥ [वसन्तकसंकीर्तनेनाहं पुनर्जानामि उज्जयिन्यां वर्त इति ।]

राजा–वसन्तक ! अस्मिन्नेवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

विदूषकः–भो ! तह । (उपविश्योत्थाय ।) ही ही सरअकाळतिक्खो दुस्सहो आदवो । ता इमं दाव माहवीमण्डवं पविसामो ॥ [भोस्तथा । ही ही शरत्कालतीक्ष्णो दुःसह आतपः । तदिमं तावन्माधवीमण्डपं प्रविशावः ।]

राजा–बाढम् । गच्छाग्रतः ।

विदूषकः–एव्वं होदु ॥ [एवं भवतु ।]

(उभौ परिक्रामतः ।)

पद्मावती–सव्वं आउळं कत्तुकामो अय्यवसन्तओ । किं दाणिं करेम्ह ॥ [सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः ।]

चेटी–भट्टिदारिए ! एदं महुअरपरिणिळीणं ओळंबळदं ओधूय भट्टारं वारइस्सं ॥ [भर्तृदारिके ! एतां मधुकरपरिनिलीनामवलम्बलतामवधूय भर्तारं वारयिष्यामि ।]

पद्मावती–एव्वं करेहि ॥ [एवं कुरु ।]

(चेटी तथा करोति ।)

विदूषकः–अविहा अविहा, चिट्ठदु चिट्ठदु दाव भवं ॥ [अविधा अविधा, तिष्ठतु तिष्ठतु तावद् भवान् ।]

राजा–किमर्थम् ।

विदूषकः–दासीएपुत्तेहि महुअरेहि पीडिदो म्हि ॥ [दास्याः-पुत्रैर्मधुकरैः पीडितोऽस्मि ।]

राजा–मा मा भवानेवम् । मधुकरसंत्रासः परिहार्यः । पश्य,

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः ।
पादन्यासविषण्णा वयमिव कान्तावियुक्ताः स्युः ॥ ३ ॥

तस्मादिहैवासिष्यावहे ।

विदूषकः–एव्वं होदु ॥ [एवं भवतु ।]

(उभावुपविशतः ।)

चेटी–भट्टिदारिए ! रुद्धा खु म्ह वयं ॥ [भर्तृदारिके ! रुद्धाः खलु स्मो वयम् ।]

पद्मावती–दिट्ठिआ उवविट्ठो अय्यउत्तो ॥ [दिष्ट्योपविष्ट आर्यपुत्रः।]

वासवदत्ता––(आत्मगतम् ।) दिट्ठिआ पकिदित्थसरीरो अय्यउत्तो॥ [दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः ।]

चेटी–भट्टिदारिए ! सस्सुपादा खु अय्याए दिट्ठी ॥ [भर्तृदारिके ! साश्रुपाता खल्वार्याया दृष्टिः ।]

वासवदत्ता–एसा खु महुअराणं अविणआदो कासकुसुमरेणुणा पडिदेण सोदआ मे दिट्ठी ॥ [एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः ।]

पद्मावती–जुज्जइ ॥ [युज्यते ।]

विदूषकः–भो ! सुण्णं खु इदं पमदवणं । पुच्छिदव्वं किञ्चि अत्थि । पुच्छामि भवन्तं ॥ [भोः ! शून्यं खल्विदं प्रमदवनम् । प्रष्टव्यं किंचिदस्ति । पृच्छामि भवन्तम् ।]

राजा–छन्दतः ।

विदूषकः–का भवदो पिआ, तदाणिं तत्तहोदी वासवदत्ता इदाणिं पदुमावदी वा ॥ [का भवतः प्रिया, तदानीं तत्रभवती वासवदत्ता इदानीं पद्मावती वा ।]

राजा—किमिदानीं भवान् महति बहुमानसङ्कटे मां न्यस्यति ।

पद्मावती—हळा ! जादिसे सङ्कडे निक्खित्तो अय्यउत्तो । [हला ! यादृशे सङ्कटे निक्षिप्त आर्यपुत्रः ।]

वासवदत्ता—(आत्मगतम् ।) अहं अ मन्दभाआ ॥ [अहं च मन्दभागा ।]

विदूषकः—सेरं सेरं भणादु भवं । एक्का उवरदा, अवरा असण्णिहिदा ॥ [स्वैरं स्वैरं भणतु भवान् । एकोपरता, अपरासंनिहिता ।]

राजा—वयस्य ! न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः ।

पद्मावती—एत्तएण भणिदं अय्यउत्तेण ॥ [एतावता भणितमार्यपुत्रेण ।]

विदूषकः—भो ! सच्चेण सवामि, कस्स वि ण आचक्खिस्सं । एसा सन्दट्ठा मे जीहा ॥ [भोः ! सत्येन शपामि, कस्मा अपि नाख्यास्यामि । एषा संदष्टा मे जिह्वा ।]

राजा—नोत्सहे सखे ! वक्तुम् ।

पद्मावती—अहो इमस्स पुरोभाइदा । एत्तिएण हिअअं ण जाणादि ॥ [अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति ।]

विदूषकः—किं ण भणादि मम । अणाचक्खिअ इमादो सिळावट्टआदो ण सक्कं एक्कपदं वि गमिदुं । एसो रुद्धो अत्तभवं ॥ [किं न भणति मम । अनाख्यायास्माच्छिलापट्टकान्न शक्यमेकपदमपि गन्तुम् । एष रुद्धोऽत्रभवान् ।]

राजा—किं बलात्कारेण ।

विदूषकः—आम, बळक्कारेण ॥ [राजा बलात्कारेण]

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—पसीददु पसीददु भवं। वअस्सभावेण साविदो सि, जइ सच्चं ण भणासि ॥ [प्रसीदतु प्रसीदतु भवान्। वयस्यभावेन शापितोऽसि, यदि सत्यं न भणसि।]

राजा—का गतिः। श्रूयताम्।

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः।
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ४ ॥

वासवदत्ता—(आत्मगतम्।) भोदु, भोदु। दिण्णं वेदणं इमस्स परिखेदस्स। अहो अञ्ञादवासं पि एत्थ बहुगुणं सम्पज्जइ ॥ [भवतु भवतु। दत्तं वेतनमस्य परिखेदस्य। अहो अज्ञातवासोऽप्यत्र बहुगुणः संपद्यते।]

चेटी—भट्टिदारिए! अदक्खिञ्ञो खु भट्टा ॥ [भर्तृदारिके! अदाक्षिण्यः खलु भर्ता।]

पद्मावती—हळा! मा मा एव्वं। सदक्खिञ्ञो एव्व अय्यउत्तो, जो इदाणिं वि अय्याए वासवदत्ताए गुणाणि सुमरदि ॥ [हला! मा भैवम्। सदाक्षिण्य एवार्यपुत्रः, य इदानीमप्यार्याया वासवदत्तायाः गुणान् स्मरति।]

वासवदत्ता—भद्दे! अभिजणस्स सदिसं मन्तिदं ॥ [भद्रे! अभिजनस्य सदृशं मन्त्रितम्।]

राजा—उक्तं मया। भवानिदानीं कथयतु। का भवतः प्रिया, तदा वासवदत्ता, इदानीं पद्मावती वा।

पद्मावती—अय्यउत्तो पि वसन्तओ संवुत्तो ॥ [आर्यपुत्रोऽपि वसन्तकः संवृत्तः।]

विदूषकः—किं मे विप्पळविदेण। उभओ वि तत्तहोदीओ मे बहुमदाओ ॥ [किं मे विप्रलपितेन। उभे अपि तत्रभवत्यौ मे बहुमते।].

राजा—वैधेय! मामेवं बलाच्छ्रुत्वा किमिदानीं नाभिभाषसे।

विदूषकः–किं मं पि बळक्कारेण ॥ [किं मामपि बलात्कारेण ।]

राजा–अथ किं, बलात्कारेण ।

विदूषकः–तेण हि ण सक्कं सोदुं ॥ [तेन हि न शक्यं श्रोतुम् ।]

राजा–प्रसीदतु, प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः–इदाणिं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहुमदा । तत्तहोदी पदुमावदी तरुणी दंसणीआ[1] अकोवणा अणहङ्कारा महुरवाआ सदक्खिण्णा । अअं च अवरो महन्तो गुणो, सिणिद्धेण भोअणेण मं पच्चुगच्छइ[2] 'कहिं णु खु गदो अय्यवसन्तओ' त्ति ॥ [इदानीं शृणोतु भवान् । तत्रभवती वासवदत्ता मे बहुमता । तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना अनहंकारा मधुरवाक् सदाक्षिण्या । अयं चापरो महान् गुणः, स्निग्धेन भोजनेन मां प्रत्युद्गच्छति कुत्र नु खलु गत आर्यवसन्तक इति ।]

वासवदत्ता–भोदु भोदु, वसन्तअ ! सुमरेहि दाणिं एदं ॥ [भवतु भवतु, वसन्तक ! स्मरेदानीमेतत् ।]

राजा–भवतु भवतु, वसन्तक ! सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै ।

विदूषकः–अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु उवरदा वासवदत्ता ॥ [अविधा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलूपरता वासवदत्ता ।]

राजा–(सविषादम् ।) एवम् । उपरता वासवदत्ता ।

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।
ततो वाणी तथैवेयं पूर्वाभ्यासेन निस्सृता ॥ ५ ॥

१. दस्सणीआ ॥

२. मं पच्चुग्गच्छइ वासवदत्ता 'कहिं णु etc.'

पद्मावती–रमणीओ खु कहाजोओ णिसंसेण विसंवादिओ। [रमणीयः खलु कथायोगो नृशंसेन विसंवादितः।]

वासवदत्ता–(आत्मगतम्।) भोदु भोदु, विस्सत्थम्हि। अह्वो पिअं णाम, ईदिसं वअणं अपच्चक्खं सुणीअदि ॥ [भवतु भवतु, विश्वस्तास्मि। अहो प्रियं नाम, ईदृशं वचनमप्रत्यक्षं श्रूयते।]

विदूषकः–धारेदु धारेदु भवं। अणदिक्कमणीओ हि विही। ईदिसं दाणिं एदं ॥ [धारयतु धारयतु भवान्। अनतिक्रमणीयो हि विधिः। ईदृशमिदानीमेतत्।]

राजा–वयस्य ! न जानाति भवानवस्थाम्। कुतः,

दुःखं त्यक्तुं बद्धमूलोऽनुरागः
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम्।
यात्रा त्वेषा यद् विमुच्येह बाष्पं
प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥ ६ ॥

विदूषकः–अस्सुपादकिळिण्णं खु तत्तहोदो मुहं। जाव मुहोदअं आणेमि ॥ (निष्क्रान्तः।) [अश्रुपातक्लिन्नं खलु तत्रभवतो मुखम्। यावन्मुखोदकमानयामि।]

पद्मावती–अय्ये ! बप्फाउळपडन्तरिदं अय्यउत्तस्स मुहं। जाव णिक्कमम्ह ॥ [आर्ये ! बाष्पाकुलपटान्तरितमार्यपुत्रस्य मुखम्। यावन्निष्क्रामामः।]

वासवदत्ता–एव्वं होदु। अहव चिट्ठ तुवं। उक्कण्ठिदं भत्तारं उज्झिअ अजुत्तं णिग्गमणं। अहं एव्व गमिस्सं ॥ [एवं भवतु। अथवा तिष्ठ त्वम्। उत्कण्ठितं भर्तारमुज्झित्वायुक्तं निर्गमनम्। अहमेव गमिष्यामि।]

चेटी–सुट्ठु अय्या भणादि। उवसप्पदु दाव भट्टिदारिआ ॥ सुष्ठ्वार्या भणति। उपसर्पतु तावद् भर्तृदारिका।

पद्मावती–किं णु खु पविसामि ।। [किं नु खलु प्रविशामि ।]

वासवदत्ता–हळा ! पविस ।। (इत्युक्त्वा निष्क्रान्ता) [हला ! प्रविश ।]

(प्रविश्य ।)

विदूषकः–(नलिनीपत्रेण जलं गृहीत्वा) एसा तत्तहोदी पदुमावदी ।। [एषा तत्रभवती पद्मावती ।]

पद्मावती–अय्य वसन्तअ ! किं एदं ।। [आर्य वसन्तक ! किमेतत्।]

विदूषकः–एदं इदं । इदं एदं ।। [एतदिदम् । इदमेतत् ।]

पद्मावती–भणादु भणादु अय्यो भणादु ।। [भणतु भणत्वार्यो भणतु ।]

विदूषकः–भोदि ! वादणीदेण कासकुसुमरेणुणा अक्खिणिपडिदेण सस्सुपादं खु तत्तहोदो मुहं । ता गण्हदु होदी इदं मुहोदअं ।। [भवति ! वातनीतेन काशकुसुमरेणुनाक्षिनिपतितेन साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवतीदं मुखोदकम् ।]

पद्मावती–(आत्मगतम् ।) अहो सदक्खिण्णस्स जणस्स परिजणो वि सदक्खिण्णो एव्व होदि । (उपेत्य ।) जेदु अय्यउत्तो । इदं मुहोदअं ।। [अहो सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । जयत्वार्यपुत्रः । इदं मुखोदकम् ।]

राजा–अये पद्मावती । (अपवार्य ।) वसन्तक किमिदम् ।

विदूषकः–(कर्णे ।) एव्वं विअ ।। [एवमिव ।]

राजा–साधु वसन्तक ! साधु । (आचम्य ।) पद्मावति! आस्यताम् ।

पद्मावती–जं अय्यउत्तो आणवेदि । (उपविशति) ।। [यदार्यपुत्र आज्ञापयति ।]

राजा–पद्मावति !

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ ७ ॥

(आत्मगतम्।)

इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत्।
कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥ ८ ॥

विदूषकः—उइदं तत्तहोदो मअधराअस्स अवरण्हकाळे भवन्तं अग्गदो करिअ सुहिज्जणदंसणं। सक्कारो हि णाम सक्कारेण पडिच्छिदो पीदिं उप्पादेदि। ता उट्ठेदु दाव भवं ॥ [उचितं तत्रभवतो मगधराजस्यापराह्णकाले भवन्तमग्रतः कृत्वा सुहृज्जनदर्शनम्। सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिमुत्पादयति। तदुत्तिष्ठतु तावद् भवान्।]

राजा—बाढम्। प्रथमः कल्पः। (उत्थाय।)

गुणानां वा विशालानां सत्काराणां च नित्यशः।
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ ९ ॥

(निष्क्रान्ताः सर्वे।)

इति चतुर्थोऽङ्कः।

अथ पञ्चमोऽङ्कः।

(ततः प्रविशति पद्मिनिका।)

पद्मिनिका—महुअरिए! महुअरिए! आअच्छ दाव सिग्घं ॥ मधुकरिके! मधुकरिके! आगच्छ तावच्छीघ्रम्।]

(प्रविश्य।)

मधुकरिका—हळा! इअम्हि। किं करीअदु ॥ [हला! इयमस्मि। किं क्रियताम्।]

पद्मिनिका—हळा किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति ॥ [हला किं न जानासि त्वं भर्तृ-

दारिका पद्मावती शीर्षवेदनया दुःखितेति ।]

मधुकारिका—हद्धि ॥ [हा धिक् ।]

पद्मिनिका—हळा ! गच्छ सिग्घं, अय्यं आवन्तिअं सद्दावेहि । केवळं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि । तदो सअं एव्व आगमिस्सदि ॥ [हला ! गच्छ शीघ्रम्, आर्यामावन्तिकां शब्दापय । केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति ।]

मधुकरिका—हळा ! किं सा करिस्सदि ॥ [हला किं सा करिष्यति ।]

पद्मिनिका—सा हु दाणिं महुराहि कहाहि भट्टिदारिआए सीसवेदणं विणोदेदि ॥ [सा खल्विदानीं मधुराभिः कथाभिर्भर्तृदारिकायाः शीर्षवेदनां विनोदयति ।]

मधुकरिका—जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ॥[युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ।]

पद्मिनिका—समुद्दगिहके किळ सेज्जात्थिण्णा । गच्छ दाणिं तुवं । अहं वि भट्टिणो णिवेदणत्थं अय्यवसन्तअं अण्णेसामि॥ [समुद्रगृहके किल शय्यास्तीर्णा । गच्छेदानीं त्वम् । अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि ।]

मधुकरिका—एव्वं होदु ॥ (निष्क्रान्ता) [एवं भवतु ।]

पद्मिनिका—कहिं दाणिं अय्यवसन्तअं पेक्खामि ॥ [कुत्रेदानीमार्यवसन्तकं पश्यामि ।]

(ततः प्रविशति विदूषकः ।)

विदूषकः—अज्ज खु देवीविओअविहुरहिअअस्स तत्तहोदो वच्छराअस्स पदुमावदीपाणिग्गहणसमीरिअमाणो[1] अच्चन्तसुहावहे मङ्गळोसवे मदणग्गिदाहो अहिअदरं वड्ढइ । (पद्मिनिकां विलोक्य)

1 °समीरिअस्स

अयि पदुमिणिआ। पदुमिणिए! किं इह वत्तदि॥ [अथ खलु देवीवियोगविधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावतीपाणिग्रहणसमीर्यमाणोऽत्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहोऽधिकतरं वर्तते। अयि पद्मिनिका! पद्मिनिके! किमिह वर्तते।]

पद्मिनिका—अय्य वसन्तअ! किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति॥ [आर्य! वसन्तक! किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति।]

विदूषकः—भोदि! सच्चं, ण जाणामि॥ [भवति! सत्यं, न जानामि।]

पद्मिनिका—तेण हि भट्टिणो णिवेदेहि णं। जाव अहं वि सीसाणुळेवणं तुवारेमि॥ [तेन हि भर्त्रे निवेदयैनाम्। यावदहमपि शीर्षानुलेपनं त्वरयामि।]

विदूषकः—कहिं सअणिअं रइदं पदुमावदीए॥ [कुत्र शयनीयं रचितं पद्मावत्याः।]

पद्मिनिका—समुद्दगिहके किळ सेज्जात्थिण्णा॥ [समुद्रगृहके किल शय्यास्तीर्णा।]

विदूषकः—गच्छतु भोदी। जाव अहं वि तत्तहोदो णिवेदइस्सं॥ [गच्छतु भवती। यावदहमपि तत्रभवते निवेदयिष्यामि।]

(निष्क्रान्तौ।)

प्रवेशकः।

(ततः प्रविशति राजा।)

राजा—

श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां
कालक्रमेण पुनरागतदारभारः

लावाणके हुतवहेन हृताङ्गयष्टिं
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

(प्रविश्य ।)

विदूषकः–तुवरदु तुवरदु दाव भवं ॥ [त्वरतां त्वरतां तावद्
३ भवान् ।]

राजा–किमर्थम् ।

विदूषकः–तत्तहोदी पदुमावदी सीसवेदणाए दुक्खाविदा ॥
६ [तत्रभवती पद्मावती शीर्षवेदनया दुःखिता ।]

राजा–कैवमाह ।

विदूषकः–पदुमिणिआए कहिदं ॥ [पद्मिनिकया कथितम् ।]

९ राजा–भोः ! कष्टं

रूपश्रिया समुदितां गुणतश्च युक्तां
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।
पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ।

विदूषकः–समुद्दगिहके किळ सेज्जात्थिण्णा ॥ [समुद्रगृहके किल
३ शय्यास्तीर्णा ।]

राजा–तेन हि तस्य मार्गमादेशय ।

विदूषकः–एदु एदु भवं ॥ [एत्वेतु भवान् ।] (उभौ परिक्रामतः ।)

६ विदूषकः–इदं समुद्दगिहकं । पविसदु भवं ॥ [इदं समुद्रगृहकम् ।
प्रविशतु भवान् ।]

राजा–पूर्वं प्रविश ।

९ विदूषकः–भो ! तह । (प्रविश्य) अविहा, चिट्ठदु, चिट्ठदु दाव
भवं ॥ [भोः ! तथा । अविधा, तिष्ठतु, तिष्ठतु तावद् भवान् ।]

राजा–किमर्थम् ।

१२ विदूषकः–एसो खु दीवप्पभावसूइदरूवो वसुधातळे परिवत्तमाणो अअं काओदरो ॥ [एष खलु दीपप्रभावसूचितरूपो वसुधातले वर्तमानोऽयं काकोदरः ।]

१५ राजा–(प्रविश्यावलोक्य सस्मितम् ।) अहो सर्पव्यक्तिर्वैधेयस्य ।

ऋज्वायतां हि मुखतोरणलोलमालां
भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ॥
मन्दानिलेन निशि या परिवर्तमाना
किंचित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विदूषकः– (निरूप्य) सुट्ठु भवं भणादि । ण हु अअं काओदरो । (प्रविश्यावलोक्य) तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा
३ भवे ॥ [सुष्ठु भवान् भणति । न खल्वयं काकोदरः । तत्रभवती पद्मावतीहागत्य निर्गता भवेत् ।]

राजा–वयस्य ! अनागतया भवितव्यम् ।

६ विदूषकः–कहं भवं जाणादि ॥ [कथं भवान् जानाति ।]

राजा–किमत्र ज्ञेयम् । पश्य,

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।
रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

विदूषकः–तेण हि इमस्सिं सय्याए मुहुत्तअं उवविसिअ तत्तहोदिं पडिवाळेदु भवं ॥ [तेन ह्यस्यां शय्यायां मुहूर्तकमुपविश्य तत्रभवतीं
३ प्रतिपालयतु भवान् ।]

राजा—बाढम् ! (उपविश्य ।) वयस्य ! निद्रा मां बाधते । कथ्यतां काचित् कथा ।

६ विदूषकः—अहं कहइस्सं । हो ँत्ति करेदु अत्तभवं ॥ [अहं कथयिष्यामि । हों इति करोत्वत्रभवान् ।]

राजा—बाढम् ।

९ विदूषकः—अत्थि णअरी उज्जइणी णाम । तहिं अहिअरमणीआणि उदअह्णाणाणि वत्तन्ति किळ ॥ [अस्ति नगर्युज्जयिनी नाम । तत्राधिकरमणीयान्युदकस्नानानि वर्तन्ते किल ।]

१२ राजा—कथमुज्जयिनी नाम ।

विदूषकः—जइ अणभिप्पेदा एसा कहा, अण्णं कहइस्सं ॥[यद्यनभिप्रेतैषा कथा अन्यां कथयिष्यामि ।]

१५ राजा—वयस्य ! न खलु नाभिप्रेतैषा कथा । किं तु,

स्मराम्यवन्त्याधिपतेः सुतायाः
प्रस्थानकाले स्वजनं स्मरन्त्याः ।
बाष्पं प्रवृत्तं नयनान्तलग्नं
स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥

अपि च

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।
हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥

विदूषकः—भोदु, अण्णं कहइस्सं । अत्थि णअरं बम्हदत्तं णाम । तहिं किळ राआ कंपिळ्ळो णाम ॥ [भवतु, अन्यां कथयिष्यामि । ३ अस्ति नगरं ब्रह्मदत्तं नाम । तत्र किल राजा काम्पिल्यो नाम ।]

राजा—किमिति किमिति ।

विदूषकः—(पुनस्तदेव पठति ।)

राजा–मूर्ख! राजा ब्रह्मदत्तः, नगरं काम्पिल्यमित्यभिधीयताम्।

विदूषकः–किं राआ बम्हदत्तो, णअरं कंपिळ्ळं ॥[किं राजा ब्रह्मदत्तः, नगरं काम्पिल्यम्।]

राजा–एवमेतत्।

विदूषकः–तेण हि मुहुत्तअं पडिवाळेदु भवं, जाव ओट्ठगअं करिस्सं। राआ बम्हदत्तो, णअरं कंपिळ्ळं। (इति बहुशस्तदेव पठित्वा।) इदाणिं सुणादु भवं। अयि सुत्तो अत्तभवं। अदिसीदळा इअं वेळा। अत्तणो पावरअं गण्हिअ आअमिस्सं॥ (निष्क्रान्तः।) [तेन हि मुहूर्तकं प्रतिपालयतु भवान्, यावदोष्ठगतं करिष्यामि। राजा ब्रह्मदत्तः, नगरं काम्पिल्यम्। इदानीं शृणोतु भवान्। अयि सुप्तोऽत्रभवान्। अतिशीतलेयं वेला। आत्मनः प्रावारकं गृहीत्वागमिष्यामि।]

(ततः प्रविशति वासवदत्ता आवन्तिकावेषेण चेटी च।)

चेटी–एदु एदु अय्या। दिढं खु भट्टिदारिआ सीसवेदणाए दुक्खाविदा॥ [एत्वेत्वार्या। दृढं खलु भर्तृदारिका शीर्षवेदनया दुःखिता।]

वासवदत्ता–हद्धि, कहिं सअणीअं रइदं पदुमावदीए॥ [हा धिक्, कुत्र शयनीयं रचितं पद्मावत्याः।]

चेटी–समुद्दगिहके किळ सेज्जात्थिण्णा॥[समुद्रगृहके किल शय्यास्तीर्णा।]

वासवदत्ता–तेण हि अग्गदो याहि॥ [तेन ह्यग्रतो याहि।]

(उभे परिक्रामतः।)

चेटी–इदं समुद्दगिहकं। पविसदु अय्या। जाव अहं वि सीसाणुळेवणं तुवारेमि। (निष्क्रान्ता) ॥ [इदं समुद्रगृहकम्। प्रविशत्वार्या। यावदहमपि शीर्षानुलेपनं त्वरयामि।]

वासवदत्ता—अह्यो अकरुणा खु इस्सरा मे । विरहपय्युस्सुअस्स अय्यउत्तस्स विस्समत्थाणभूदा इअं पि णाम पदुमावदी अस्सत्था जादा । जाव पविसामि । (प्रविश्यावलोक्य ।) अह्यो परिजणस्स पमादो । अस्सत्थं पदुमावदिं केवळं दीवसहाअं करिअ परित्तजदि। इअं पदुमावदी ओसुत्ता । जाव उवविसामि । अहव अञ्ञासण-परिग्गहेण अप्पो विअ सिणेहो पडिभादि । ता इमस्सिं सय्याए उववेसामि । (उपविश्य ।) किं णु खु एदाए सह उववेसन्तीए अज्ज पह्लादिदं विअ मे हिअअं । दिट्ठिआ अविच्छिण्ण-सुहणिस्सासा । णिव्वुत्तरोआए होदव्वं । अहव एअदेससंविभा-अदाए सअणीअस्स सूएदि मं आळिङ्गेहि त्ति । जाव सइस्सं ॥ (शयनं नाटयति) [अहो अकरुणाः खल्वीश्वरा मे । विरहपर्युत्सु-कस्यार्यपुत्रस्य विश्रमस्थानभूतेयमपि नाम पद्मावत्यस्वस्था जाता । यावत् प्रविशामि । अहो परिजनस्य प्रमादः । अस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजति । इयं पद्मावत्यवसुप्ता । यावदुप-विशामि । अथवान्यासनपरिग्रहेणाल्प इव स्नेहः प्रतिभाति । तदस्यां शय्यायामुपविशामि । किं नु खल्वेतया सहोपविशन्त्या अद्य प्रह्ला-दितमिव मे हृदयम् । दिष्ट्याविच्छिन्नसुखनिःश्वासा । निवृत्तरोगया भवितव्यम् । अथवैकदेशसंविभागतया शयनीयस्य सूचयति मामा-लिङ्गेति । यावच्छयिष्ये ।]

राजा—(स्वप्नायते ।) हा वासवदत्ते ।

वासवदत्ता—(सहसोत्थाय ।) हं अय्यउत्तो, ण हु पदुमावदी । किं णु खु दिट्ठम्हि । महन्तो खु अय्यजोअन्धराअणस्स पडिण्णाहारो मम दंसणेण णिप्फळो संवुत्तो ॥ [हम् आर्यपुत्रः, न खलु पद्मावती । किं नु खलु दृष्टास्मि । महान् खल्वार्ययौगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः संवृत्तः ।]

राजा—हा अवन्तिराजपुत्रि !

वासवदत्ता—दिट्ठिआ सिविणाअदि खु अय्यउत्तो । ण एत्थ कोवि जणो । जाव मुहुत्तअं चिट्ठिअ दिट्ठिं हिअअं च तोसेमि ॥ [दिष्ट्या स्वप्नायते खल्वार्यपुत्रः । नात्र कश्चिज्जनः । यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि ।]

राजा—हा प्रिये ! हा प्रियशिष्ये ! देहि मे प्रतिवचनम् ।

वासवदत्ता—आळवामि भट्टा ! आळवामि ॥ [आलपामि भर्तः ! आलपामि ।]

राजा—किं कुपितासि ।

वासवदत्ता—ण हि ण हि, दुक्खिदम्हि॥[न हि न हि, दुःखितास्मि ।]

राजा—यद्यकुपिता, किमर्थं नालंकृतासि ।

वासवदत्ता—इदो वरं किं ॥ [इतः परं किम् ।]

राजा—किं विरचिकां स्मरसि ।

वासवदत्ता—(सरोषम् ।) आ अवेहि, इहावि विरचिआ ॥ [आ अपेहि, इहापि विरचिका ।]

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि । (हस्तौ प्रसारयति ।)

वासवदत्ता—चिरं ठिदम्हि । को वि मं पेक्खे । ता गमिस्सं । अहव, सय्यापळम्बिअं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं ॥ (तथा कृत्वा निष्क्रान्ता ।) [चिरं स्थितास्मि । कोऽपि पश्येत् । तद् गमिष्यामि । अथवा, शय्याप्रलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य गमिष्यामि ।]

राजा—(सहसोत्थाय ।) वासवदत्ते ! तिष्ठ तिष्ठ । हा धिक् ।

निष्क्रामन् संभ्रमेणाहं द्वारपक्षेण ताडितः ।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥ ७ ॥

(प्रविश्य ।)

विदूषकः—अइ पडिबुद्धो अत्तभवं ॥ [अयि प्रतिबुद्धोऽत्रभवान् ।]

राजा—वयस्य ! प्रियमावेदये, धरते खलु वासवदत्ता ।

३ विदूषकः—अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु उवरदा वासवदत्ता ॥ [अविधा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलूपरता वासवदत्ता ।]

६ राजा—वयस्य मा मैवं,

शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।
दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥ ८ ॥

विदूषकः—अविहा असम्भावणीअं एदं[1] । आ! उदअण्हाणसङ्कित्तणेण तत्तहोदिं चिन्तअन्तेण सा सिविणे दिट्ठा भवे ॥ [अविधा

३ असंभावनीयमेतद् । आः ! उदकस्नानसंकीर्तनेन तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवेत् ।]

राजा—

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।
अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥ ९ ॥

विदूषकः—भो ! वअस्स ! एदस्सिं णअरे अवन्तिसुन्दरी णाम जक्खिणी पडिवसदि । सा तुए दिट्ठा भवे ॥ [भोः ! वयस्य !

३ एतस्मिन् नगरेऽवन्तिसुन्दरी नाम यक्षिणी प्रतिवसति । सा त्वया दृष्टा भवेत् ।]

राजा—न न,

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।
चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥

अपि च वयस्य ! पश्य पश्य,

योऽयं संत्रस्तया देव्या तया बाहुर्निपीडितः ।
स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥

१ असम्भावणीअं एदं ण ।

विदूषकः—मा दाणिं भवं अणत्थं चिन्तिअ । एदु एदु भवं । चउस्सालं पविसामो ॥ [मेदानीं भवाननर्थं चिन्तयित्वा । एत्वेतु भवान् । चतुःशालं प्रविशावः ।]

(प्रविश्य)

काञ्चुकीयः—जयत्वार्यपुत्रः । अस्माकं महाराजो दर्शको भवन्तमाह ‘ एष खलु भवतोऽमात्यो रुमण्वान् महता बलसमुदयेनोपयातः खल्वारुणिमभिघातयितुम् । तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि संनद्धानि । तदुत्तिष्ठतु भवान् । अपि च,

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः
पार्ष्णी यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।
यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥१२॥ ’

राजा—(उत्थाय ।) बाढम् । अयमिदानीम् ,

उपेत्य नागेन्द्रतुरंगतीर्णे तमारुणिं दारुणकर्मदक्षम् ।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥१३॥

निष्क्रान्ताः सर्वे ।

पञ्चमोऽङ्कः ।

अथ षष्ठोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—क इह भोः ! काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविश्य ।)

प्रतीहारी—अय्य ! अहं विजआ किं करीअदु ॥ [आर्य ! अहं विजया । किं क्रियताम् ।]

काञ्चुकीयः—भवति ! निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदयायोदयनाय 'एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च, प्रतीहारमुपस्थितावि'ति ।

प्रतीहारी—अय्य ! अदेसकाळो पडिहारस्स ॥ [आर्य ! अदेशकालः प्रतीहारस्य ।]

काञ्चुकीयः—कथमदेशकालो नाम ।

प्रतीहारी—सुणादु अय्यो । अज्ज भट्टिणो सुय्यामुहप्पासादगदेण केण वि वीणा वादिदा । तं च सुणिअ भट्टिणा भणिअं 'घोसवदीए सद्दो विअ सुणीअदि' त्ति ॥ [श्रृणोत्वार्यः । अद्य भर्तुः सूर्यामुखप्रासादगतेन केनापि वीणा वादिता । तां च श्रुत्वा भर्त्रा भणितं घोषवत्याः शब्द इव श्रूयत इति ।]

काञ्चुकीयः—ततस्ततः ।

प्रतीहारी—तदो तहिं गच्छिअ पुच्छिदो 'कुदो इमाए वीणाए आगमो'त्ति । तेण भणिदं 'अम्हेहिं णम्मदातीरे कुय्यगुम्मळग्गा दिट्ठा । जइ प्पओअणं इमाए, उवणीअदु भट्टिणो' त्ति । तं च उवणिदं अङ्के करिअ मोहं गदो भट्टा । तदो मोहप्पच्चागदेण बप्फपय्याउळेण मुहेण भट्टिणा भणिअं 'दिट्ठासि घोसवदि ! सा हु ण दिस्सदि 'त्ति । अय्य ! ईदिसो अणवसरो । कहं णिवेदेमि ॥ [ततस्तत्र गत्वा पृष्टः कुतोऽस्या वीणाया आगम इति । तेन भणितमस्माभिर्नर्मदातीरे कूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजनमनया, उपनीयतां भर्त्रे इति । तां चोपनीतामङ्के कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्याकुलेन मुखेन भर्त्रा भणितं दृष्टासि घोषवति ! सा खलु न दृश्यत इति । आर्य ! ईदृशोऽनवसरः । कथं निवेदयामि ।]

काञ्चुकीयः—भवति ! निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—अय्य ! इअं णिवेदेमि । एसो भट्टा सुय्यामुहप्पासादादो ओदरइ । ता इह एव्व णिवेदइस्सं ॥ [आर्य ! इयं निवेदयामि ।
११ एष भर्ता सूर्यामुखप्रासादादवतरति । तदिहैव निवेदयिष्यामि ।]

काञ्चुकीयः—भवति ! तथा ।

(उभौ निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

श्रुतिसुखनिनदे ! कथं नु देव्याः
स्तनयुगले जघनस्थले च सुप्ता ।
विहगगणरजोविकीर्णदण्डा
प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च, अस्निग्धासि घोषवति ! या तपस्विन्या न स्मरसि,

श्रोणीसमुद्वहनपार्श्वनिपीडितानि
खेदस्तनान्तरसुखान्युपगूहितानि ।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

विदूषकः—अळं दाणिं भवं अदिमत्तं सन्तप्पिअ ॥ [अलमिदानीं भवानतिमात्रं संतप्य ।]

३ राजा—वयस्य ! मा मैवं,

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ ३ ॥

वसन्तक! शिल्पिजनसकाशान्नवयोगां घोषवतीं कृत्वा शीघ्रमानय ।

विदूषकः—जं भवं आणवेदि ॥ (वीणां गृहीत्वा निष्क्रान्तः ।)

[यद् भवानाज्ञापयति ।]

(प्रविश्य ।)

प्रतीहारी—जेदु भट्टा। एसो खु महासेणस्स सआसादो रब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदा अय्या वसुन्धरा णाम वासवदत्ताधत्ती अ पडिहारं उवट्ठिदा ॥ [जयतु भर्ता । एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयो देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारमुपस्थितौ ।]

राजा—तेन हि पद्मावती तावदाहूयताम् ।

प्रतीहारी—जं भट्टा आणवेदि ॥ (निष्क्रान्ता) [यद् भर्ताज्ञापयति ।]

राजा—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः ।

(ततः प्रविशति पद्मावती प्रतीहारी च ।)

प्रतीहारी—एदु एदु भट्टिदारिआ ॥ [एत्वेतु भर्तृदारिका ।]

पद्मावती—जेदु अय्यउत्तो ॥ [जयत्वार्यपुत्रः ।]

राजा—पद्मावति ! किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च, प्रतिहारमुपस्थिताविति ।

पद्मावती—अय्यउत्त ! पिअं मे ञादिकुळस्स कुसळवुत्तन्तं सोदुं ॥ [आर्यपुत्र ! प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।]

राजा—अनुरूपमेतद् भवत्याभिहितं 'वासवदत्तास्वजनो मे स्वजन' इति । पद्मावति ! आस्यताम् । किमिदानीं नास्यते ।

पद्मावती—अय्य उत्त ! किं मए सह उवविट्ठो एदं जणं पेक्खिस्सदि॥ [आर्यपुत्र ! किं मया सहोपविष्ट एतं जनं द्रक्ष्यति ।]

राजा—कोऽत्र दोषः ।

पद्मावती—अय्यउत्तस्स अवरो परिग्गहो त्ति उदासीणं विअ होदि॥ [आर्यपुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति ।]

राजा—कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति । तस्मादास्यताम् ।

३० पद्मावती—जं अय्यउत्तो आणवेदि । (उपविश्य ।) अय्यउत्त ! तादो वा अम्बा वा किं णु खु भणिस्सदि त्ति आविग्गा विअ संवुत्ता ॥ [यदार्यपुत्र आज्ञापयति । आर्यपुत्र ! तातो वाम्बा वा

३३ किं न खलु भणिष्यतीत्याविग्नेव संवृत्ता ।]

राजा—पद्मावति ! एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे
कन्या मयाप्यपहृता न च रक्षिता सा ।
भाग्यैश्चलैर्महदवाप्य[1] गुणोपघातं
पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥

पद्मावती—णं[2] किं सक्कं रक्खिदुं पत्तकाळे ॥ [ननु किं शक्यं रक्षितुं प्राप्तकाले ।]

३ प्रतीहारी—एसो कञ्चुईओ धत्ती अ पडिहारं उवट्ठिदा ॥ [एष काञ्चुकीयो धात्री च प्रतिहारमुपस्थितौ ।]

राजा—शीघ्रं प्रवेश्यताम् ।

६ प्रतीहारी—जं भट्टा आणवेदि ॥ (निष्क्रान्ता ।) [यद् भर्ताज्ञापयति ।]

(ततः प्रविशति काञ्चुकीयो धात्री प्रतिहारी च ।)

काञ्चुकीयः—भोः !

संबन्धिराज्यमिदमेत्य महान् प्रहर्षः
स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।
किं नाम दैव ! भवता न कृतं यदि स्याद्
राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

---

१ °महदवाप्तगुणोपघातः ।

२ ण किं सक्कं etc.

प्रतीहारी–एसो, भट्टा, उवसप्पदु अय्यो।। [एष भर्ता, उपसर्पत्वार्यः।]

काञ्चुकीयः–(उपेत्य ।) जयत्वार्यपुत्रः ।

३ धात्री–जेदु भट्टा ।। [जयतु भर्ता ।]

राजा–(सबहुमानम् ।) आर्ये !

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः ।
अपि राजा स कुशली मया काङ्क्षितबान्धवः ।।६।।

काञ्चुकीयः–अथ किम् । कुशली महासेनः । इहापि सर्वगतं कुशलं पृच्छति ।

३ राजा–(आसनादुत्थाय ।) किमाज्ञापयति महासेनः ।

काञ्चुकीयः–सदृशमेतद् वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य संदेशः ।

६ राजा–यदाज्ञापयति महासेनः । (उपविशति ।)

काञ्चुकीयः–दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतमिति । कुतः,

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ।।७।।

राजा–आर्य ! सर्वमेतन्महासेनस्य प्रभावः । कुतः,

अहमवजितः पूर्वं तावत् सुतैः सह लालितो
दृढमपहृता कन्या भूयो मया न च रक्षिता ।
निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता
ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ।।८।।

काञ्चुकीयः–एष महासेनस्य संदेशः । देव्याः संदेशमिहात्रभवती कथयिष्यति ।

३ राजा–हा अम्ब !

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता ।
मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥९॥

धात्री–अरोआ भट्टिणी भट्टारं सव्वगदं कुसळं पुच्छदि ॥[अरोगा भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति ।]

३ राजा–सर्वगतं कुशलमिति । अम्ब ! ईदृशं कुशलम् ।

धात्री–मा दाणिं भट्टा अदिमत्तं सन्तप्पिदुं ॥ [मेदानीं भर्तातिमात्रं संतप्तुम् ।]

६ काञ्चुकीयः–धारयत्वार्यपुत्रः । उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । अथवा,

कः कं शक्तो रक्षितुं मृत्युकाले रज्जुच्छेदे के घटं धारयन्ति ।
एवं लोकस्तुल्यधर्मो वनानां काले काले छिद्यते रुह्यते च॥१०॥

राजा–आर्य ! मा मैवं,

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ॥
कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥११॥

धात्री–आह भट्टिणी 'उवरदा वासवदत्ता । मम वा महासेणस्य वा
जादिसा गोवाळअपाळआ, तादिसो एव्व तुमं पुढमं एव्व अभि-
३ प्पेदो जामादुअत्ति । एदण्णिमित्तं उज्जइणिं आणीदो । अणग्गिस-
क्खिअं वीणावदेसेण दिण्णा अत्तणो चवळदाए अणिव्वुत्तविवाह-
मङ्गळो एव्व गदो । अह अ अम्हेहिं तव अ वासवदत्ताए अ पडि-
६ किदिं चित्तफळआए आळिहिअ विवाहो णिव्वुत्तो । एसा चित्त-
फळआ तव सआसं पेसिदा । एदं पेक्खिअ णिव्वुदो होहि' ॥
[आह भट्टिनी 'उपरता वासवदत्ता । मम वा महासेनस्य वा यादृशौ
९ गोपालकपालकौ, तादृश एव त्वं प्रथममेवाभिप्रेतो जामातेति ।
एतन्निमित्तमुज्जयिनीमानितः । अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता ।

आत्मनश्चपलतयानिर्वृत्तविवाहमङ्गल एव गतः। अथ चावाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायामालिख्य विवाहो निर्वृत्तः। एषा चित्रफलका तव सकाशं प्रेषिता। एतां दृष्ट्वा निर्वृतो भव।']

राजा—अहो अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या।

वाक्यमेतत् प्रियतरं राज्यलाभशतादपि।
अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः ॥१२॥

पद्मावती—अय्यउत्त! चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं इच्छामि॥ [आर्यपुत्र! चित्रगतं गुरुजनं दृष्ट्वाभिवादयितुमिच्छामि।]

धात्री—पेक्खदु पेक्खदुं भट्टिदारिआ॥ (चित्रफलकां दर्शयति) [पश्यतु पश्यतु भर्तृदारिका।]

पद्मावती—(दृष्ट्वा आत्मगतम्।) हं अदिसदिसी खु इअं अय्याए आवन्तिआए। (प्रकाशम्।) अय्यउत्त! सदिसी खु इअं अय्याए॥ [इम् अतिसदृशी खल्वियमार्याया आवन्तिकायाः। आर्यपुत्र! सदृशी खल्वियमार्यायाः।]

राजा— न सदृशी। सैवेति मन्ये। भोः! कष्टम्,

अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम्।
इदं च मुखमाधुर्यं कथं दूषितमग्निना॥ १३॥

पद्मावती—अय्यउत्तस्स पडिकिदिं पेक्खिअ जाणामि इअं अय्याए सदिसी ण वेत्ति॥ [आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामीयमार्यया सदृशी न वेति।]

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ॥ [पश्यतु पश्यतु भर्तृदारिका।]

पद्मावती—(दृष्ट्वा।) अय्यउत्तस्स पडिकिदीए सदिसदाए जाणामि इअं अय्याए सदिसिं त्ति॥ [आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामीयमार्यया सदृशीति।]

राजा—देवि ! चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि । किमिदम् ।

पद्मावती—अय्यउत्त ! इमाए पडिकिदीए सदिसी इह एव्व पडिवसदि ॥ [आर्यपुत्र ! अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसति ।]

राजा—किं वासवदत्तायाः ।

पद्मावती—आम ॥ [आम् ।]

राजा—तेन हि शीघ्रमानीयताम् ।

पद्मावती—अय्यउत्त ! मम कण्णाभावे केणवि बम्हणेण मम भइणिअत्ति ण्णासो णिक्खित्तो । पोसिदभत्तुआ परपुरुसदंसणं परिहरदि । ता अय्यं मए सह आअदं पेक्खिअ जाणादु अय्यउत्तो ॥ [आर्यपुत्र ! मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः । प्रोषितभर्तृका परपुरुषदर्शनं परिहरति । तदार्यां मया सहागतां दृष्ट्वा जानात्वार्यपुत्रः ।]

राजा—

यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।
परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

(प्रविश्य ।)

प्रतीहारी—जेदु भट्टा । एसो उज्जइणीओ बम्हणो, भट्टिणीए हत्थे मम भइणीअत्ति ण्णासो णिक्खित्तो, तं पडिग्गहिदुं पडिहारं उवट्ठिदो ॥ [जयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः, भट्टिन्या हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतुं प्रतिहारमुपस्थितः ।]

राजा—पद्मावति ! किं नु स ब्राह्मणः ।

पद्मावती—होदव्वं ॥ [भवितव्यम् ।]

राजा—शीघ्रं प्रवेश्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः ।

प्रतीहारी—जं भट्टा आणवेदि । (निष्क्रान्ता ।) ॥ [यद् भर्ताज्ञापयति ।]

राजा—पद्मावति ! त्वमपि तामानय ।

पद्मावती—जं अय्यउत्तो आणवेदि । (निष्क्रान्ता) ॥ [यदार्यपुत्र आज्ञापयति ।]

(ततः प्रविशति यौगन्धरायणः प्रतीहारी च ।)

यौगन्धरायणः—भोः ! (आत्मगतम् ।)

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

प्रतीहारी—एसो भट्टा । उपसप्पदु अय्यो ॥ [एष भर्ता । उपसर्पत्वार्यः ।]

यौगन्धरायणः—(उपसृत्य ।) जयतु भवान् , जयतु ।

राजा—श्रुतपूर्व इव स्वरः । भो ब्राह्मण ! किं भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता ।

यौगन्धरायणः—अथ किम् ।

राजा—तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका ।

प्रतीहारी—जं भट्टा आणवेदि ॥ (निष्क्रान्ता ।) [यद् भर्ताज्ञापयति ।]

(ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च ।)

पद्मावती—एदु एदु अय्या । पिअं दे णिवेदेमि ॥ [एत्वेत्वार्या । प्रियं ते निवेदयामि ।]

आवन्तिका—किं किं ॥ [किं किम् ।]

पद्मावती—भादा दे आअदो ॥ [भ्राता ते आगतः ।]

आवन्तिका—दिट्ठिआ इदाणिं पि सुमरदि ॥ [दिष्ट्येदानीमपि स्मरति ।]

पद्मावती—(उपसृत्य ।) जेदु अय्यउत्तो । एसो णासो ॥ [जयत्वा-

र्यपुत्रः । एष न्यासः ।]

राजा–निर्यातय पद्मावति !। अथवा[1] साक्षिमन्न्यासो निर्यातयितव्यः । इहात्रभवान् रैभ्यः, अत्रभवती चाधिकरणं भविष्यतः ।

पद्मावती–अय्य ! णीअदां दाणिं अय्या ॥ [आर्य ! नीयतामिदानीमार्या ।]

धात्री–(आवन्तिकां निर्वर्ण्य ।) अम्मो ! भट्टिदारिआ वासवदत्ता ॥ [अम्मो ! भर्तृदारिका वासवदत्ता ।]

राजा–कथं महासेनपुत्री । देवि ! प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।

यौगन्धरायणः–न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

राजा–किं भवानाह । महासेनपुत्री खल्वेषा ।

यौगन्धरायणः–भो राजन् !

भारतानां कुले जातो विनीतो ज्ञानवाञ्छुचिः ।
तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥

राजा–भवतु, पश्यामस्तावद् रूपसादृश्यम् । संक्षिप्यतां यवनिका।

यौगन्धरायणः–जयतु स्वामी ।

वासवदत्ता–जेदु अय्यउत्तो ॥ [जयत्वार्यपुत्रः ।]

राजा–अये ! असौ यौगन्धरायणः, इयं महासेनपुत्री ।

किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।
अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायणः–स्वामिन् ! देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी । (इति पादयोः पतति ।)

राजा–(उत्थाप्य ।) यौगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।
भवद्यत्नैः खलु वयं मज्जमानाः समुद्धृता ॥ १८ ॥

---

1 The word अथवा is dropped in some mss.

यौगन्धरायणः—स्वामिभाग्यानामनुगन्तारो वयम् ।

पद्मावती—अम्महे अय्या खु इअं । अय्ये ! सहीजणसमुदाआरेण अजाणन्तीए अदिक्कन्दो समुदाआरो । ता सीसेण पसादेमि ॥ [अहो आर्या खल्वियम् ! आर्ये । सखीजनसमुदाचारेणाजानन्त्यातिक्रान्तः समुदाचारः, तच्छीर्षेण प्रसादयामि ।]

वासवदत्ता—(पद्मावतीमुत्थाप्य ।) उट्ठेहि उट्ठेहि अविहवे ! उट्ठेहि । अत्थिसअं णाम सरीरं अवरद्धइ ॥ [उत्तिष्ठोत्तिष्ठाविधवे ! उत्तिष्ठ । अर्थित्वं नाम शरीरमपराध्यति ।]

पद्मावती—अणुग्गहिदम्हि ॥ [अनुगृहीतास्मि ।]

राजा—वयस्य यौगन्धरायण ! देव्यपनये का कृता ते बुद्धिः ।

यौगन्धरायणः—कौशाम्बीमात्रं परिपालयामीति ।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम् ।

यौगन्धरायणः—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति ।

राजा—इदमपि रुमण्वता ज्ञातम् ।

यौगन्धरायणः—स्वामिन् ! सर्वैरेव ज्ञातम् ।

राजा—अहो शठः खलु रुमण्वान् ।

यौगन्धरायणः—स्वामिन् ! देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्ततामत्रभवान् रैभ्योऽत्रभवती च ।

राजा—न, न । सर्वे एव वयं यास्यामो देव्या पद्मावत्या सह ।

यौगन्धरायणः—यदाज्ञापयति स्वामी ।

(भरतवाक्यम् ।)

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

इति स्वप्नवासवदत्तमवासितम् ।

पद्यानां सूचिः ।

SVAPNAVASAVADATTAM

A ṢANSKṚT DRAMA IN SIX ACTS

ENGLISH TRANSLATION

Act I

INDUCTION

(*Then enter the stage-director at the end of the Invocation.*)

THE STAGE-DIRECTOR—May the arms of Bala protect thee—the arms which are of the colour of the newly-risen moon, deprived of their vigour by wine, resplendent with the presence of Padmā, lovely as Spring. 1.

This is what I beg to inform you, noble sirs—Ah ! what is this ? Even as I am on the point of making the announcement, I think I hear a noise. Well, I will see.

(*Behind the Scenes*)

Make way, make way, sirs, make way !

STAGE-DIRECTOR—Well, I understand.

The devoted servants of the King of Magadha, who are escorting the princess, are rudely turning aside all the people they meet in this hermitage. 2. (*Exit.*)

End of the Induction.

TWO GUARDS, (*entering*)—Make way, make way, sirs, make way !

(*Then enter* Yaugandharāyaṇa *in the garb of a wandering mendicant and* Vāsavadattā *in the garb of* Āvantikā.)

YAUGANDHARĀYAṆA, (*listening*)—How, even here people are being turned away !

Why molest the noble people dwelling in the hermitage living content on the fruit of the forest, and clad in the bark of trees—people who deserve to be venerated ? Oh !

what person is this, haughty and insolent, who, made giddy by fickle fortune, is, by issuing a command, treating as a village this saintly retreat in the forest? 3.

VĀSAVADATTĀ—Sir, who is this that turns away people?

YAUGANDHARĀYAṆA—My lady, it is he who turns himself away from virtue.

VĀSAVADATTĀ—Sir, I did not mean that—but that even I should be ordered to make way!

YAUGANDHARĀYAṆA—My lady, even thus are Gods unknown spurned away.

VĀSAVADATTĀ—Sir, the fatigue causes not such pain as this insult.

YAUGANDHARĀYAṆA—Why, this is something which you once enjoyed but have now renounced. Be not uneasy over it; for

Once you too had your way in things you desired; and with the victory of your lord, you will again attain an honoured position. For as with the spokes of a wheel, so with men's fortune: they revolve with the course of time. 4.

THE TWO GUARDS—Make way, sirs, make way!

(*Enter the Chamberlain.*)

THE CHAMBERLAIN—Now, now! Saṁbhaṣaka, you must not turn away people so! Look!

Do not draw blame upon the King. One should not use violence towards the dwellers of a religious domicile. For these noble persons make the forest their home in order to escape the insults of city-life. 5.

THE TWO GUARDS—So be it, sir.

(*Exeunt.*)

YAUGANDHARĀYAṆA—Ah, he has the air of intelligence about him. Well, my child, do let us approach him.

VĀSAVADATTĀ—Just as you please, sir.

YAUGANDHARĀYAṆA, (*approaching*)—Sir, why are the people being turned away?

THE CHAMBERLAIN—O ascetic!

YAUGANDHARĀYAṆA, (*to himself*)—'Ascetic,' that indeed is an excellent mode of address. But being unfamiliar, it is not acceptable to my mind.

THE CHAMBERLAIN—Listen, sir. This is Padmāvatī, the sister of our great King who has received the name Darśaka from his parents. She is come to visit the queen-mother Mahādevī, who has made this hermitage her home; and afterwards, with her permission, she will proceed to Rājagṛha. To-day she desires to stay at this hermitage. Nevertheless,

You may at your pleasure fetch from the forest holy water, sacrificial fuel, flowers, and sacred grass, which comprise the wealth of the ascetics. The daughter of our King is a pious lady; she would never cause any trouble in the performance of duty: that, in fact, is the vow of her family. 6.

YAUGANDHARĀYAṆA, (*to himself*)—So this is the Magadha princess Padmāvatī of whom the soothsayers Puṣpabhadraka and others have declared that she would become the crowned queen of my master. And

As hatred or esteem springs alike out of our prepossession, so by reason of my desire to see her wedded to my lord, (already) do I feel greatly drawn to her. 7.

VĀSAVADATTĀ, (*to herself*)—Hearing that she is a princess, I feel even a sister's love for her.

(*Enter* Padmāvatī *with her suite and a maid.*)

THE MAID—Come, princess, come. Enter this hermitage.

(*Then enter a hermit-woman seated.*)

HERMIT-WOMAN—Welcome, princess!

VĀSAVADATTĀ, (*To herself*)—This is the princess. Her beauty well beseems her birth.

PADMĀVATĪ—Madam, I salute you.

HERMIT-WOMAN—Live you long. Come in, dear child, come in. A hermitage is indeed for a visitor as good as his home.

PADMĀVATĪ—So it is, your reverence.. I feel quite at ease. I am much beholden unto you for these kind words.

VĀSAVADATTĀ, (*to herself*)—Not only her form, but her voice also is sweet.

THE HERMIT-WOMAN—My good girl, isn't there any king who proposes for the hand of this sister of our gracious sovereign?

THE MAID—Yes, there is King Pradyota of Ujjayinī. He sends his envoys on behalf of his son.

VĀSAVADATTĀ, (*to herself*)—Well; I see. She is now mine own.

HERMIT-WOMAN—Her noble form indeed deserves this honour. They say both the royal houses are very noble.

PADMĀVATĪ—Sir, have you come across any ascetics who would do me the honour to accept my presents? In order to give them what they desire, do you request the hermits here if anybody wants anything.

THE CHAMBERLAIN—As you wish, my lady. Ye ascetics, dwellers of this hermitage, listen, sirs, listen. Here, her ladyship, the princess of Magadha, encouraged by your confidence in her, invites you with gifts so that she may win religious merit.

Who wants a pitcher? Who would have a garment? And what would he, who has duly finished his studies,

desire to present to his preceptor? The daughter of our King, who is a friend to the pious, requests that you should do her that honour. Whosoever desires anything, let him declare it. Whom may we give to-day and what? 8.

YAUGANDHARĀYAṆA—Ha! here is a good occasion. (*Aloud*) Sir, I have a request to make.

PADMĀVATĪ—Happily my visit to this grove of penance has not been vain.

HERMIT-WOMAN—All the ascetics of this place are well content; surely this must be some stranger.

THE CHAMBERLAIN—Sir! What may we do for you?

YAUGANDHARĀYAṆA—This is my sister. Her husband has gone abroad. I, therefore, request that madam here should for some time take her under her protection. For,

I haven't anything to do with wealth, or pleasure, or raiment; I haven't donned this scarlet cloth to earn me a livelihood. This noble maiden, who has given evidence of her piety, can safely be trusted with the honour of my sister. 9.

VĀSAVADATTĀ, (*to herself*)—Ah! The noble Yaugandharāyaṇa wishes to leave me here. Let it be so. He is not a man to act rashly.

THE CHAMBERLAIN—Madam, his expectations are really very high. How can we accept? For,

One can easily part with wealth or life or the fruit of penance; everything else is easy to do; but to guard a deposit is very difficult. 10.

PADMĀVATĪ—Sir, after having proclaimed 'Does anybody want anything,' it isn't proper now to hesitate. Please do as he says.

THE CHAMBERLAIN—These words are worthy of you, Madam.

THE MAID—May the Princess live long, who thus keeps her word.

THE HERMIT-WOMAN—Mayest thou live long, my child.

THE CHAMBERLAIN—Yours shall be done, my lady.

(*Drawing near to* Yaugandharāyaṇa)

Sir, madam accepts the guardianship of your sister.

YAUGANDHARĀYAṆA—I am beholden to her ladyship. My child, dost thou approach her ladyship.

VĀSAVADATTĀ, (*to herself*)—What help? Unfortunate that I am, I must go.

PADMĀVATĪ—Good. She has now become ours.

HERMIT-WOMAN—To judge from her looks, she, too, appears to be a princess.

THE MAID—Madam speaks well. I also think that she must have known better days.

YAUGANDHARĀYAṆA, (*to himself*)—Ah, half my task is over. It turns out exactly as it was planned with the ministers. When my lord is reinstalled, and I restore her ladyship to him, her ladyship the princess of Magadha will bear me out. For,

PADMĀVATĪ is sure to be the queen of our King; those who foretold our (present) misfortune, have predicted so. And I have acted thus, because of my faith in their words. Surely fate does not transgress the well considered pronouncements of the seers. 11.

(*Enter a Student.*)

THE STUDENT, (*looking over-head*)—It is midday. I am very tired. Where shall I rest me? (*Moving about*) Well, I see. This must be a penance-grove round about. For,

The deer roam about unperturbed, confident in the knowledge that the place is secure; the trees, with their branches laden with flower and fruit, are tended with care; here also abound splendid herds of tawny kine, and round about lies uncultivated land; the smoke rises aloft from many places: this must be doubtlessly a penance-grove. 12.

So I'll enter. (*Entering*) Ah, this person here is out of place in a hermitage. (*Looking elsewhere*) But here are some hermits, too. There can be no harm in going to them—oh, but here are ladies !

THE CHAMBERLAIN—Enter freely, sir, freely. A hermitage is common to all.

VĀSAVADATTĀ—Hem !

PADMĀVATĪ—Ah, madam avoids the sight of a stranger. Well, I must look well after my charge.

THE CHAMBERLAIN—Sir, we came here before you. Pray accept a guest's hospitality.

THE STUDENT, (*sipping water*)—Thanks, thanks. I feel quite refreshed.

YAUGANDHARĀYAṆA—Sir, where do you come from ! Whither going ? Which is your home ?

THE STUDENT—Listen, sir. I came from Rājagṛha; I lived at Lāvāṇaka, a village in the Vatsa land, in order to qualify myself in the knowledge of the Vedas.

VĀSAVADATTĀ, (*apart to herself*)—Ah ! Lāvāṇaka indeed ! The utterance of the name Lāvāṇaka renews my suffering.

YAUGANDHARĀYAṆA—And have you come to the end of your studies ?

THE STUDENT—No, not yet.

YAUGANDHARĀYAṆA—If you have not finished your studies, why did you leave the place?

THE STUDENT—There befell in that place a very terrible calamity.

YAUGANDHARĀYAṆA—What was it?

THE STUDENT—There lived in that place a king by name Udayana.

YAUGANDHARĀYAṆA—Yes, we have heard of his honour Udayana. What of him?

THE STUDENT—Deeply did he love his wife Vāsavadattā, the daughter of Avanti's King.

YAUGANDHARĀYṆA—Quite likely. What then?

THE STUDENT—Then while the King was away hunting, the village took fire and she perished.

VĀSAVADATTĀ, (*apart to hereself*)—It is false; it is false. I live, unlucky that I am!

YAUGANDHRĀYAṆA—What next?

THE STUDENT—Then a minister, by name Yaugandharāyaṇa who attempted to rescue her, fell into the same fire.

YAUGANDHARĀYAṆA—Did he really? What then?

THE STUDENT—Then, when the King returned and heard the news, he was so grieved at their loss that he would have ended his life by hurling himself into that very fire, but for his ministers, who with great difficulty dissuaded him.

VĀSAVADATTĀ, (*apart to herself*)—I know, I know my noble lord's tenderness for me.

YAUGANDHARĀYAṆA—What next?

THE STUDENT—Then the King pressed to his heart the burnt remains of the ornaments that had adorned her person, and fell into a swoon.

ALL—Alas!

VĀSAVADATTĀ, (*to herself*)—Now may the noble Yaugandharāyaṇa feel satisfied!

THE MAID—Princess, madam is in tears, to be sure.

PADMĀVATĪ—She must be very sensitive by nature.

YAUGANDHARĀYAṆA—Yes, to be sure, my sister is sensitive by nature. What then?

THE STUDENT—Then gradually, he recovered consciousness.

PADMĀVATĪ—Happily he lives! When I heard he had swooned, I felt a sense of desolation in my heart.

YAUGANDHARĀYAṆA—What then?

THE STUDENT—Then with his body all red with dust from rolling on the ground the King got up all of a sudden and lamented long and incoherently: "O Vāsavadattā!—O Princess of Avanti!—O darling!—O beloved pupil!" In short,

Now not even the Cakravākas are like him nor others severed from their fairy wives. Blessed, indeed, is the woman whom her lord regards so. Though burnt, she lives in the love of her husband. 13.

YAUGANDHARĀYAṆA—Well, sir, did not any minister seek to console him?

THE STUDENT—Yes, there was a minister by name Rumaṇvat, who did his utmost to console him. For he

Like the King, abstains from food; and tears incessant have thinned his visage; like the King he has put on a mourner's habit; night and day he waits upon his King with diligence. Were the King per chance to end his life, he, too, would gladly lay down his own. 14.

VĀSAVADATTĀ—(*to herself*)—Ah, fortunately my lord is in good hands.

YAUGANDHARĀYAṆA, (*to himself*)—Oh, what great burden Rumaṇvat has to bear! For,

The burden I bear allows me respite; but he has to toil unceasingly. For everything depends on him, on whom the King himself depends. 15.

(*Aloud*) Well, sir, is the King quite recovered now?

THE STUDENT—That I know not. The ministers departed with great difficulty persuading the King to leave the village, who, the while, lamented, "Here I laughed with her!—Here I conversed with her!—Here together we passed the night!—Here we had a quarrel!—Here we slept!"—and so forth. And when the King was gone, the village lost all its charm like the sky when the moon and stars have set. And then I, too, came away.

THE HERMIT-WOMAN—Verily he must be a good King, since even this stranger praises him so.

THE MAID—Princess, I wonder if any other woman would now be his.

PADMĀVATĪ, (*to herself*)—That is just what my heart would ask.

THE STUDENT—I would take leave of you, worthy sirs. Pray, let me go.

BOTH—Go, and may you have your desire fulfilled!

THE STUDENT—Amen. (*Goes.*)

YAUGANDHARĀYAṆA—Well, I, too, would depart with the permission of your ladyship.

THE CHAMBERLAIN—He would go with the permission of your ladyship.

PADMĀVATĪ—Your sister will feel lonely in your absence, sir.

YAUGANDHARĀYAṆA—Being in the hands of good people, she will not feel lonely. (*Looking at the Chamberlain*). Pray, let me hence.

THE CHAMBERLAIN—Go, then, sir, to meet again.

YAUGANDHARĀYAṆA—Amen ! (*Goes.*)

THE CHAMBERLAIN—It is now time to go in.

PADMĀVATĪ—Revered Madam, I salute you.

THE HERMIT-WOMAN—Child, mayest thou obtain a husband worthy of thee !

VĀSAVADTTĀ—Revered madam, I salute you.

THE HERMIT-WOMAN—Mayest thou, too, be united with thy husband soon !

VĀSAVADATTĀ—I am beholden to you.

THE CHAMBERLAIN—Come along then. This way, this way, my lady.

Now have the birds returned to their nests; the ascetics are having their ablutions in water. The fires shine brightly; the smoke spreads through the hermit's grove. And even the sun, now descended low from high,collects his rays, and turning back his chariot, slowly descends on the summit of the setting mount. 16.

(*Exeunt Omnes.*)

End of Act I.

Act II

(*Enter a Maid.*)

THE MAID:—Kuñjarikā ! Kuñjarikā ! Where, where is the princess Padmāvatī ? What sayest thou ? "Here is the princess playing with a ball near the Jasmin bower." Well then I shall approach the princess. (*Walks about and looks.*) Why ! The princess herself is coming hither, playing with a ball; her ear-pendents are held up, her face is beaded with drops of perspiration produced

by the exercise and looks lovely on account of the fatigue. I'll draw near to her.

(*Exit*)

End of the Introductory Scene.

(*Enter* Padmāvatī *playing with a ball, accompanied by her suite and* Vāsavadattā.)

VĀSAVADATTĀ—Here is thy ball, my dear.

PADMĀVTĪ—That is enough for the present, madam.

VĀSAVADATTĀ—Ah ! my dear, having played long with ball, thy hands have become so red, they seem not to be thine at all.

MAID—Play on, princess, play on. Make the most of this happy time of maidenhood.

PADMĀVATĪ—Madam, why dost thou look at me as though thou wouldst make fun of me ?

VĀSAVADATTĀ—Not at all, not all, my dear. Thou lookest unusually charming to-day. And I want to regard thy beautiful face from all sides as it were.

PADMĀVTĪ—Away with thee. Pray, do not make fun of me.

VĀSAVADTTĀ—Well I cease, O would-be daughter-in-law of Mahāsena !

PADMĀVATĪ—Pray, who is this Mahāsena ?

VĀSAVADATTĀ—There is king Pradyota of Ujjayinī; him they call Mahāsena, on account of the vast size of his army.

MAID—The princess does not desire alliance with that king.

VĀSAVADATTĀ—With whom does she desire it, then ?

THE MAID—There is king Udayana of Vatsa; and the princess is charmed by his virtues.

VĀSAVADATTĀ, (*to herself*)—So it is my noble lord she desires to marry ! (*Aloud*) Wherefore ?

THE MAID—Because he is full of tenderness.

VĀSAVADATTĀ, (*to herself*)—I know, I know. I, too, was infatuated in a like manner.

THE MAID—Princess, if the King should be ugly ?

VĀSAVADATTĀ—Not at all, not at all. He is very handsome.

PADMĀVATĪ—How dost thou know, madam ?

VĀSAVADATTĀ, (*to herself*)—Ah ! Love of my noble lord has made me overstep the bounds of decorum. What shall I do now ? Well, I see. (*Aloud*) My dear, the people of Ujjayinī say so.

PADMĀVATĪ—Just so. Certainly it would not be very difficult to see him in Ujjayinī. And beauty hath charms for all alike.

(*Entering*)

THE NURSE—Victory unto the Princess ! Princess, thou hast been betrothed.

VĀSAVADATTĀ—To whom, madam ?

THE NURSE—To Udayana, King of Vatsa.

VĀSAVADATTĀ—Is it well with the King ?

THE NURSE—He arrived here quite well and has accepted the hand of the princess.

VĀSAVADATTA—Ah, what a mischance !

THE NURSE—Where is the mischance in this ?

VĀSAVADATTĀ—It is nothing, to be sure, that after having grieved so, he should grow indifferent !

THE NURSE—Madam, the hearts of great men are ruled by the sacred scriptures and so they recover quickly enough.

VĀSAVADATTĀ—Madam, did he of himself propose marriage to her ?

THE NURSE—No, no. He came here on some other business; and our King, having remarked his nobility, learning, youth and beauty, himself offered her hand.

VĀSAVADATTĀ, (*to herself*)—So my noble lord is not to blame in this.

ANOTHER MAID, (*entering*)—Make haste, make haste, madam. Our queen says, "To-day, the constellation is propitious; and so this very day shall the nuiptals be celebrated."

VĀSAVADATTĀ, (*to herself*)—The more they hasten the more is my heart plunged in blinding darkness.

THE NURSE—Come, princess, come.

(*Exeunt Omnes.*)

End of Act II.

Act III

(*Enter* Vāsavadattā *musing.*)

VĀSAVADATTĀ—I have left Padmāvatī in the inner court of the ladies' palace which is all agitated by the merriment of the nuptial celebrations, and have sought this pleasure-garden to dissipate the sorrow that fate has laid on me. (*Walking about*) O misery! Even my noble lord now belongs to another!......I shall sit down. (*Sits down.*) Blessed is the female Cakravāka! Separated from her mate, she lives not, but I do not part with life. I live on just in the fond hope of seeing my noble lord.

(*Enter a maid carrying flowers.*)

THE MAID—Where can madam Āvantikā have gone? (*Walking about and looking*) Oh, there she sits on the stone-seat under the Priyangu creeper, dressed in a simple but graceful garment and lost in thought, like the crescent moon shrouded in mist. I will approach her. (*Approaching*) Madam Āvantikā, it is such a ong time I have been looking for thee.

VĀSAVADATTĀ—And why?

THE MAID—Our queen says "Madam comes of a noble family, is affectionate and clever. Let her, therefore, make this wedding wreath."

VĀSAVADATTĀ—But for whom am I to make it ?

THE MAID—For our princess.

VĀSAVADATTĀ, (*to herself*)—Ah me ! Must I do even this ! Gods are pitiless indeed.

THE MAID—Madam, pray, do not think of other things now; here is the bridegroom having a bath in the Maṇibhūmi. So do make the wreath quickly, madam.

VĀSAVADATTĀ, (*to herself*)—I cannot think of anything else. (*Aloud*) Good Woman, hast thou seen the bride-groom?

THE MAID—Yes, love for our princess and our curiosity prompted us to do so.

VĀSAVDATTĀ—And what is the bridegroom like ?

THE MAID—Madam, to tell the truth, never have I seen the like of him before.

VĀSAVADATTĀ—Tell me, good woman, tell me, is he handsome ?

THE MAID—One may describe him as God Kāma incarnate, without his bow and arrows.

VĀSAVADATTĀ—Pray, enough.

THE MAID—Why dost thou stop me ?

VĀSAVADATTĀ—It is improper to listen to the praise of another woman's husband.

THE MAID—Well then, finish the wreath quickly, madam.

VĀSAVADATTĀ—Give me the flowers. Here now I will make it.

THE MAID—Please, have them, madam.

VĀSAVADATTĀ, (*emptying the basket and examining the flowers*) What do you call this herb ?

THE MAID—"Keep-off-widowhood" it is called.

VĀSAVADATTĀ, (*To herself*)—This one I shall weave in plenty both for myself and for Padmāvatī. (*Aloud*) and what may this herb be ?

THE MAID—It is called "Crush-the-rival-in-love."

VĀSAVADATTĀ—This must not be woven.

THE MAID—Why not ?

VĀSAVDATTĀ—Well, his wife is dead; so it is of no use.

(*Entering*)

ANOTHER MAID—Make haste, madam, make haste. Here the matrons are leading the bridegroom to the inner court.

VĀSAVADATTĀ—Well, I say, take this.

THE MAID—Good. Madam, I'll go.

(*Both retire*)

VĀSAVADATTĀ—She is gone. Oh misery ! Even my noble lord now belongs to another. I shall confide my sorrow to my bed, if at all I can get sleep.

(*Exit.*)

End of Act III.

Act IV

(*Enter the Jester*)

THE JESTER, (*with joy*)—Oh, luckily have I seen these happy days of the much-desired marriage of his honour the King of Vatsa. Ah ! Who ever thought that, hurled as we were in the eddying waters of disaster, we would emerge to the surface again ? Now I live in a palace; I bathe in the pleasure-ponds of the inner apartments; and I feast me on sweet and dainty dishes; and so save for the company of the Apsarasas, I am enjoying life in the Uttarakurus. Yet there is one disadvantage—I have no

proper digestion. And as I do not get sleep on a bed furnished with excellent coverlets, I should think notice symptoms of acute gout on all sides of me. Oh; without good health and good food, there is indeed no real happiness.

(*Enter a maid*)

THE MAID—Where can the worthy Vasantaka have gone? (*Walking about*) Oh, here is the worthy Vasantaka. (*Approaching*) Worthy Vasantaka, it is such a long time I have been looking for thee.

THE JESTER—And wherefore hast thou been looking for me, good girl?

THE MAID—Our queen asks if the bridegroom has finished his bath.

THE JESTER—Why does she want to know?

THE MAID—What else for, but that flowers and unguents may be brought to him.

THE JESTER—His honour has bathed. Thou mayest bring anything except food.

THE MAID—Why except food?

THE JESTER—It is because, as my ill-luck would have it, the inside of me is turning round and round like the eye of a cuckoo.

THE MAID—Thus may it be with thee always!

THE JESTER—Be gone, madam, and I, too, would go and join his honour.

End of the Introductory Scene.

(*Then enter* Padmāvatī *accompanied by her suite and* Vāsavadattā *disguised as* Āvantikā.)

THE MAID—And what brings the princess to the pleasure-garden?

PADMĀVATĪ—Why, that I may see if the Śephālikā clusters have blossomed or not, my dear.

THE MAID—They have indeed blossomed, princess; and laden with flowers they look like so many pendents of pearls interspersed with coral.

PADMĀVATĪ—If that be so, why dost thou delay yet, my dear ?

THE MAID—Then let the princess be seated awhile on this stone-bench; in the mean time I shall be gathering flowers.

PADMĀVATĪ—Shall we sit here, madam ?

VĀSAVADATTĀ—Be it so. (*Both sit down.*)

THE MAID, (*after having gathered flowers*)— Behold, princess, behold. My hands are full of Śephālikā flowers that look like half-formed crystals of arsenic.

PADMĀVATĪ—How wonderful these flowers are ! Behold, madam, behold.

VĀSAVADATTĀ—Oh ! how lovely they are, these flowers !

THE MAID—Princess, shall I gather some more ?

PĀDMĀVATĪ—No, my dear, do not gather any more.

VĀSAVADATTĀ—Why dost thou stop her, my dear ?

PADMĀVATĪ—Because when my noble lord comes and sees these abundant flowers, I shall feel honoured.

VĀSAVADATTĀ—Dost thou love thy husband, my dear ?

PADMĀVATĪ—That I know not, madam. But without my noble lord, I feel so wretched.

VĀSAVADATTĀ—(*to herself*)—How miserable is my lot when even she speaks thus !

THE MAID—How sweetly the princess has told (us) that she loves her husband !

PADMĀVATĪ—Only, I have doubt about one thing.

VĀSAVADATTĀ—What is it? What is it?

PADMĀVATĪ—Whether my noble lord was to madam Vāsavadattā what he is to me.

VĀSAVADATTĀ—Why, even more.

PADMĀVATĪ—How dost thou know?

VĀSAVADATTĀ, (*to herself*)—Ah! Love of my noble lord has made me overstep the bounds of decorum. I shall say this. (*Aloud*) Had her love been less, she would not have forsaken her own people.

PADMĀVATĪ—Quite likely.

THE MAID—Princess, gently say to thy husband "I would also learn to play the lute."

PADMĀVATĪ—I did speak to him about it.

VĀSAVADATTĀ—Then what did he say?

PADMĀVATĪ—Why, he said nothing; but he heaved a deep sigh and kept quiet.

VĀSAVADATTĀ—What dost thou infer from that?

PADMĀVATĪ—I believe he recalled the many virtues of madam Vāsavadattā, and that out of delicacy he suppressed his tears in my presence.

VĀSAVADATTĀ, (*to herself*)—Blessed indeed am I, if that be true.

(*Then enter the King and the Jester.*)

THE JESTER—Hi, hi! These Bandhujīva blossoms fallen so thickly, and this gentle breeze, make the pleasure-garden quite a lovely place. This way, your honour.

THE KING—Friend Vasantaka, here I come.

When I went to Ujjayinī and beheld unchecked the princess of Avanti, I was thrown into an indescribable state of mind; and then did Kāma discharge at me all his five arrows. The heart still rankles with their barbs.

And yet have I been struck again. If God Kāma hath but five arrows, whence cometh this sixth one that hits me ? 1.

THE JESTER—Where, indeed, can her ladyship Padmāvatī have gone ? Has she retired to the bower-house ? Or to the rocky seat called the Parvata-tilaka, which being strewn with Asana flowers looks as if covered with a tiger's skin ? Or the Saptacchada-grove with its powerful pungent smell ? Or the wooden hill with its painted figures of beast and bird ? (*Looking overhead*) Hi ! hi ! Behold sir, this flight of cranes which, as it advances steadily in the clear autumnal sky, looks beautiful like the out-stretched arms of Balarāma.

THE KING—Friend I see it,

Now straight and extended, now thinning out, now sinking low and now rising high, and now twisted like the constellation of the Great Bear, as it takes a turn, looking like a boundary-line that divides the sky which is spotless like the belly of a serpent when its slough is being shed. 2.

THE MAID—Behold, princess, behold this flight of cranes advancing steadily, white and charming like a wreath of pink water-lilies. Oh, here comes my lord !

PADMĀVATĪ—Oh ! My noble lord ! Madam for thy sake I shall avoid meeting my noble lord. Let us, therefore, enter this Jasmin bower.

VĀSAVADATTĀ—So be it.

(*They act accordingly.*)

THE JESTER—Her ladyship Padmāvatī must have come here and gone away.

THE KING—How dost thou know ?

THE JESTER—Behold, sir, these Śephālikā clusters from which the flowers have been plucked.

THE KING—What lovely tints these flowers have, Vasantaka !

VĀSAVADATTĀ, (*to herself*)—The utterance of the name Vasantaka makes me feel as if I am in Ujjayinī.

THE KING—Vasantaka, let us sit on this very stone-bench and wait for Padmāvatī.

THE JESTER—Oh, very well. (*Sits down, and rises up again.*) Hi, hi ! How unbearable this scorching autumn sun ! Let us enter this Jasmin bower.

THE KING—Very well. Lead the way.

THE JESTER—So be it.

(*Both walk about*)

PADMĀVATĪ—Why, the noble Vasantaka wants to spoil everything. What shall we do now ?

THE MAID—Princess, shall I shake this pendent creeper in which the bees are nestling, in order to keep my lord away ?

PADMĀVATĪ—Yes, do.

(*The maid acts accordingly.*)

THE JESTER—Help ! Help ! Keep away, sir, keep away.

THE KING—Why ?

THE JESTER—These bastard bees worry me.

THE KING—Nay, my friend, do not speak thus. We should avoid frightening the bees. Look,

The bees, humming so sweetly through intoxication of honey, are closely embraced by their passion-smitten sweet-hearts. Our foot-steps will disturb them and like ourselves they, too, will be parted from their mates. 3.

Let us, therefore, sit just in this very place.

THE JESTER—So be it.

(*Both take their seats.*)

VĀSAVADATTĀ, (*to herself*)—Happily my noble lord is enjoying sound health.

THE MAID—Princess, we have indeed been made prisoners.

PADMĀVATĪ—Happily my noble lord is seated.

THE MAID—How now, Princess, madam's eyes are filled with tears !

VĀSAVADATTĀ—It is the pollen of Kāśa flowers, falling through the wantonness of the bees, that have made my eyes water.

PADMĀVATĪ—Quite so.

THE JESTER—Well, this pleasure-garden is quite lonely. I desire to ask something. Shall I ?

THE KING—As thou choosest.

THE JESTER—Which is more beloved of you: her ladyship Vāsavadattā that was, or Padmāvatī of the present moment ?

THE KING—Why wouldst thou put me in such an extremely awkward predicament ?

PADMĀVATĪ—Dear me ! In what a predicament my noble lord finds himself !

VĀSAVADATTĀ, (*apart to herself*)—And I, too, luckless I !

THE JESTER—Speak freely, without any reserve. One is dead and the other is nowhere near.

THE KING—Friend, I should not tell, really ; thou art talkative.

PADMĀVATĪ—These words of my noble lord speak volumes.

THE JESTER—Oh, I swear I shall not repeat to any one ; see, I bite my tongue.

THE KING—No friend, I dare not tell thee.

PADMĀVATĪ—Ah ! How indiscreet he is ! Even after that he cannot understand his heart.

THE JESTER—You will not tell me ! Well, if you will not, you shall not stir a single step from this stone-bench. Here I hold your honour prisoner.

THE KING—What, by force?

THE JESTER—Yes, by force.

THE KING—Well then, we shall see.

THE JESTER—Pardon, sir, pardon. I appeal to you, in the name of our friendship, to tell me the truth.

THE KING—What help? Listen.:

Although by reason of her beauty, virtue, and sweetness, I have a very high regard for Padmāvatī, yet she does not win my heart which is devoted to Vāsavadattā. 4.

VĀSAVADATTA, (*to herself*)—Well, well. That recompenses my present suffering. Ah! even my living in disguise here hath many virtues.

THE MAID—Princess, my lord forsooth lacks courtesy.

PADMĀVATĪ—Nay, nay, speak not thus, my dear. My noble lord is courteous, indeed, for he remembers even now the merits of madam Vāsavadattā.

VĀSAVADATTĀ—Dear child, thy words indeed do honour to thy noble birth.

THE KING—I have said. It is now thy turn; say whom dost thou like: Vāsavadattā that was or Pamāvatī of the present time?

PADMĀVATĪ—How now, my noble lord is playing Vasantaka's part!

THE JESTER—What need of idle talk. Both the ladies are ever high in my regard.

THE KING—Fool, after having thus forcibly made me speak, how canst thou refuse to speak now?

THE JESTER—What, me too, by force?

THE KING—Yes, even by force.

THE JESTER—Then you shall never hear me.

THE KING—Forbear, O great Brahmin, forbear. Speak of thy own free will.

THE JESTER—Now do you listen, sir. Her ladyship Vāsavadattā was highly esteemed of me. Her ladyship Padmāvatī, on the other hand, is young, beautiful, gentle, without conceit, sweet and courteous; and she has this other great virtue: savoury dishes she brings to me saying 'Where can the noble Vasantaka have gone?'

VĀSAVADATTĀ, (*to herself*)—Very well, Vasantaka, now thou shalt remember this.

THE KING—Very well, Vasantaka, very well. I shall relate all this to queen Vāsavadattā.

THE JESTER—Alas! Vāsavadattā! Where is Vāsavadattā? Vāsavadattā is long dead!

THE KING, (*grieved*)—Aye! Vāsavadattā is no more!

By this raillery didst thou throw my mind in utter confusion and so by force of former habit did these words escape me. 5.

PADMĀVATĪ—Truly what a pleasant story has been spoilt by this wretch.

VĀSAVADATTĀ, (*apart to herself*)—Well, well. I feel reassured. Ah! How sweet to hear such words unobserved!

THE JESTER—Cheer up, sir, cheer up. Fate is inexorable. Now it is so!

THE KING—Friend, thou canst not imagine my condition.

For it is difficult to forget a deep-seated love; and grief revives with ever fresh remembrance. It is the way of life, that by giving free vent to tears doth the mind regain its serenity, having thus paid its tribute (to sorrow). 6.

THE JESTER—Why, his honour's face is moist with tears: so I will fetch water for his face. (*Exit.*)

PADMĀVATĪ—Madam, the face of my noble lord is concealed behind a veil of tears. So let us slip away.

VĀSAVADATTĀ—So be it, or rather do thou stay. It is not proper to go away leaving thy husband in a wistful mood. I alone shall go.

THE MAID—Well said, madam. Let the princess go.

PADMĀVATĪ—Should I really go ?

VĀSAVADATTĀ—Yes, my dear, do. (*So saying she goes.*)

(*Enter*) THE JESTER, (*carrying water in a lotus-leaf*)—Here is my lady Padmāvatī !

PADMĀVATĪ—Noble Vasantaka, what is the matter ?

THE JESTER—That is—this , this is—that.

PADMĀVATĪ—Speak, speak, sir, speak.

THE JESTER—My lady, his honour's face is moist with tears, the pollen of Kāśa flowers wafted by the breeze having entered his eyes. Take him this water for washing his face, my lady.

PADMĀVATĪ—Ah ! The chivalrous master has chivalrous attendants ! (*Approaching*) Victory to my noble lord. Here is water to wash your face with.

THE KING—Ah, Padmāvatī ! (*Aside*) Vasantaka, what is this ?

THE JESTER, (*whispers in his ears*)—It is thus.

THE KING—Good, Vasantaka, good. (*Sipping the water*) Padmāvatī, do thou be seated.

PADMĀVATĪ—As my noble lord commands. (*Sits down.*)

THE KING—Padmāvatī !

Ah fair one, the pollen of Kāśa flowers, white like the moon of autumn and wafted by the breeze, hath made my face moist with tears. 7.

(*To himself*)

This young girl, newly wedded, will be pained to learn the truth. She is no doubt courageous by nature ; and yet it is woman's nature to be easily alarmed. 8.

THE JESTER—It is proper that his honour the King of Magadha should, this afternoon, receive his friends in honour of you. For kindness returned with kindness doth beget love. So let your honour rise.

THE KING—Well, a capital idea ! (*Rising*)
It is easy to find in this world men who possess virtues and always do deeds of great kindness; but rare, indeed, are such as duly appreciate these qualities. 9.

(*Exeunt Omnes.*)

End of Act IV.

Act V

(*Enter Padminikā.*)

PADMINIKĀ—Madhukarikā, Madhukarikā, come here quick.

MADHUKARIKĀ (*entering*)—Here I am, my dear. What dost thou want with me ?

PADMINIKĀ—Why, my dear, dost thou not know that princess Padmāvatī is suffering from headache ?

MADHUKARIKĀ—Alas !

PADMINIKĀ—Go quick, my dear. Call madam Āvantikā. Do but mention that the princess is suffering from headache and she will come of her own accord.

MADHUKARIKĀ—And what good is she, my dear ?

PADMINIKĀ—Why, by telling sweet stories, she would allay the headache of the princess.

MADHUKARIKĀ—Quite so. Where has the bed of the princess been arranged ?

PADMINIKĀ—Her bed is spread in the 'Ocean Pavilion.' Now go thou. I, too, will seek out the noble Vasantaka and through him send word to my lord.

MADHUKARIKĀ—So be it.

(*Exit.*)

PADMINIKĀ—Where, may I look for the noble Vasantaka?

(Then enter the Jester.)

THE JESTER—Today, indeed, on this very happy and auspicious occasion of joy,his honour the King of Vatsa, who is distracted by the pain of severance from his queen, finds the fire of love burning fiercely, fanned as it is by his marriage with Padmāvatī. (*Seeing* Padminikā) How! Padminikā here! What is the news, Padminikā?

PADMINIKĀ—Why, noble Vasantaka, don't you know that princess Padmāvatī is suffering from headache?

THE JESTER—No, really I know it not, madam.

PADMINIKĀ—Do you then inform my lord of it; meanwhile I shall hurry up with the ointment for the head.

THE JESTER—Where is the bed of Padmāvatī arranged?

PADMINIKĀ—Her bed is spread in the 'Ocean Pavilion'.

THE JESTER—Go thou on, lady; I, too, on my part will in the meanwhile inform his honour.

(Exeunt Ambo.)

End of the Introductory Scene.

(Enter King.)

THE KING—Now as time hath put on me again this burden of wedded life, my memory dwells on the virtuous and worthy daughter of Avanti's lord whose tender frame was burnt in the flames at Lāvāṇaka, like a lotus-creeper killed by frost. 1.

(Entering)

THE JESTER—Hurry up, hurry up, sir.

THE KING—Why?

THE JESTER—Her ladyship Padmāvatī is suffering from headache.

THE KING—Who told thee so?

THE JESTER—Padminikā told me.

THE KING—Oh ! misery !

Today I felt my grief a little abated, having been united to a wife endowed with superb beauty and virtues, although the former wound still rankled in my heart—and having once tasted misery, I anticipate a similar fate for Padmāvatī also. 2.

Well, where is Padmāvatī ?

THE JESTER—In the 'Ocean Pavilion' her bed is spread.

THE KING—Then lead the way there.

THE JESTER—Come, come, sir.

(*Both move about.*)

THE JESTER—Here is the 'Ocean Pavilion.' Enter, sir.

THE KING—Do thou go in first.

THE JESTER—Very well. (*Entering*) O help ! Keep back, keep back, sir.

THE KING—Why ?

THE JESTER—Here indeed is a serpent wriggling along the floor, its form revealed by the light of the lamp.

THE KING, (*enters and looks on smiling*)—Oh, this is what the dolt makes out to be a serpent !

Fool, for a serpent didst thou mistake this wreath which was dangling from the entrance arch, but which now lies straight and extended on the ground. It is this which as it sways in the gentle night wind, doth but faintly make the movements of a serpent. 3.

THE JESTER, (*looking attentively*)—Your honour speaks the truth. This is indeed not a serpent. (*Entering and looking about*) Her ladyship Padmāvatī must have come here and gone away.

THE KING—Friend, she could not have come here.

THE JESTER—How does your honour know ?

THE KING—What is there to know? Mark,

The bed is not pressed, even as when it was spread; unruffled is the covering sheet and the white pillow is not stained with medicines applied as cure against headache. No decorations are arranged here to divert the patient's eye; surely no person who goes to bed through illness would leave it so quickly of his own accord. 4.

THE JESTER—Well then, let your honour sit for a while on this bed and wait for her ladyship.

THE KING—Very well. (*After he is seated*) Friend, sleep overpowers me. Tell me a story.

THE JESTER—Yes, I'll tell you. Let your honour respond with 'a hum'.

THE KING—Very well.

THE JESTER—There is a city by name Ujjayinī. There, there are some very charming bathing-places.

THE KING—What? Ujjayinī?

THE JESTER—Well, if you do not like this story, I'll tell you another.

THE KING—Nay. Friend, not that I do not like it. Only

It brings to my mind the daughter of Avanti's lord, who, as she thought of her kinsfolk when about to depart, shed on my own breast tears of love which swelled and clung to the corners of her eyes. 5.

Moreover,

How often, during lessons, as she looked at me, her hand, from which the bow had slipped, would go on playing in the air! 6.

THE JESTER—Well, I shall tell you another. There is a city called Brahmadatta; and Kāmpilya was King there.

THE KING—What, What?

THE JESTER—(*repeats the same.*)

THE KING—Fool, say rather, King Brahmadatta and the city Kāmpilya.

THE JESTER—What? The King is Brahmadatta and the city Kāmpilya?

THE KING—Yes, that is it.

THE JESTER—Well then; let your honour wait a while, that in the meantime I commit that to memory. King Brahmadatta, city Kāmpilya. (*He repeats the same several times.*) Now, listen, your honour. How? His honour has fallen asleep. Very cold is this hour. I shall go and fetch my cloak.

(*Then enter* Vāsavadattā, *disguised as* Āvantikā, *and a maid.*)

THE MAID—Come, madam, come. The princess is suffering from a severe headache.

VĀSAVADATTĀ—Alas! Where is the bed of Padmāvatī arranged?

THE MAID—In the Ocean Pavilion is her bed spread.

VĀSAVADATTĀ—Well then lead the way.

(*Both walk about.*)

THE MAID—This is the Ocean Pavilion. Let madam enter; in the meanwhile I shall hurry up with the ointment for her head.

(*Exit.*)

VĀSAVADATTĀ—Oh, how cruel are the gods on me! That even this Padmāvatī who was a source of comfort to my lord in his bereavement, should have fallen ill! Well I'll enter. (*She enters and looks about her.*) Oh, how heedless the servants are! Padmāvatī is suffering, and yet they have abandoned her here, with but a lamp for her sole companion. Here sleeps Padmāvatī. So I'll sit down. But if I sit apart, it would seem as if I love her but little; so I would sit on this bed. (*Sits down.*)

How is it that as I sit beside her to-day my heart seems to be filled with rapture? Happily her breathing is easy and regular. She must be relieved of her ailment. Occupying just a part of the bed she seems to invite me to an embrace. So I'll lie down. (*Acts lying down.*)

THE KING, (*talks in his sleep*)—O Vāsavadattā!

VĀSAVADATTĀ, (*rising abruptly*)—Hey! it is my noble lord, and not Padmāvatī. Have I been recognized, I wonder! Ah, if he has seen me, then surely the great vow of the noble Yaugandharāyaṇa is rendered fruitless.

THE KING—O daughter of Avanti's King!

VĀSAVADATTĀ—Happily my noble lord is only talking in his sleep. There is no one here. So I will wait here a while, and gladden my heart and sight.

THE KING—O beloved! O dear pupil! Answer me.

VĀSAVADATTĀ—I am speaking, my lord, I am speaking.

THE KING—Art thou angry?

VĀSAVADATTĀ—No, not at all. Only am so unhappy.

THE KING—If thou art not angry, why hast thou not put on thy ornaments?

VĀSAVADATTĀ—Could it be better than this?

THE KING—Art thou thinking of Viracikā?

VĀSAVADATTĀ—O fie! Viracikā even here!

THE KING—Let me then implore your ladyship's forgiveness for Viracikā. (*Stretches out his hands.*)

VĀSAVADATTĀ—I have stayed long. Some one might see me. I'll go. But before I go, I shall replace on the bed the arm of my noble lord that is hanging down from the couch.

(*She does so and retires.*)

THE KING, (*rising abruptly*)—Vāsavadattā! Hold! Hold! Alas! As I rushed out in haste, I was struck by the panel of the door, and now I know not for certain whether the desire of my heart is a reality. 7.

(*Entering*)

THE JESTER—O, his honour is awake !

THE KING—Friend, I have good news to tell you : Vāsavadattā is alive !

THE JESTER—Alas ! Vāsavadattā ! Where is Vāsavadattā ? Vāsavadattā is long dead !

THE KING—Nay, say not so, friend.
As I was lying asleep on the couch, she woke me up and departed. I was then deceived by Rumaṇvat when he said to me that she had perished in the flames. 8.

THE JESTER—Alas ! Such a thing is well nigh impossible. Ah ! Ever since I mentioned the bathing-places you were thinking of her ladyship ; so it is possible you saw her in a dream.

THE KING—If this be a dream then it were bliss not to have awakened, and if it be an illusion, would that it lasted for ever ! 9.

THE JESTER—Now do not make yourself ridiculous ! But a fairy called Avantisundarī dwells in this palace ; may be, you saw her.

THE KING—No, no.
On waking from sleep I saw that face of her who still guards her virtue : the hair fell in long tresses and the eyes were without collyrium. 10.
Moreover, look, friend, look !
This arm of mine, which my queen in her agitation tightly pressed, has the hair still standing on end although it felt her touch only in a dream. 11.

THE JESTER—Now, do not think of any such absurdities; come, your honour, come. We shall retire to the inner court.

THE CHAMBERLAIN, (*entering*)—Victory to my noble lord. Our King Darśaka informs your honour: "Here is your honour's general, Rumaṇvat, come with a large army for attacking Āruṇi. So also are elephants, horses, chariots, and foot-soldiers—my victorious forces—ready for battle. So let your honour arise. Moreover,

Your enemies have been divided; and confidence inspired among your subjects who are attached to you for your many virtues; measures have been taken to guard your rear during the march; everything that could lead to the complete overthrow of your enemy has been provided by me. The forces have even crossed the river Ganges, and the land of the Vatsas is (well-nigh) in your hands." 12.

THE KING—Very good; here now

Encountering Āruṇi, deep in misdeeds, on a battlefield as on the mighty main crossed by elephants and horses and with huge breakers of scattered arrows, I shall crush him. 13.

(*Exeunt Omnes.*)

End of Act V.

Act VI

(*Enter Chamberlain.*)

THE CHAMBERLAIN—What ho! who is in attendance here at the golden arched gate?

(*Entering*)

THE PORTRESS—Sir, it is I, Vijayā. What may I do.

THE CHAMBERLAIN—Madam, do thou say unto Udayana whose glory has been augmented by the acquisition of the kingdom of the Vatsas:— "Here comes from Mahāsena a chamberlain of the Raibhya clan; and Vāsavadattā's nurse, the venerable Vasundharā, sent by her ladyship Angāravatī; they are waiting at the door."

THE PORTRESS—Sir, this is not the proper time nor place for the message.

THE CHAMBERLAIN—How not the proper time nor place?

THE PORTRESS—Listen, sir: someone was playing on a lute to-day, in the Eastern palace of my lord, and hearing it my lord said:—"Meseems, I hear the sound of Ghoṣavatī."

THE CHAMBERLAIN—What then?

THE PORTRESS—Then going to that place, (someone) inquired of the man where he got the lute. He said:— "We saw it lying in a thicket of reeds on the bank of the Narmadā. If my lord wants it, he may take it." And when it was brought unto my lord, he placed it in his lap, and swooned away. And when my lord recovered himself, with his face all bathed in tears, he said:—"Thee I have recovered, Ghoṣavatī, but her have I recovered not." That is how the hour is not a proper one, sir. How dare I announce?

THE CHAMBERLAIN—Announce it, madam. This also has something to do with it.

THE PORTRESS—Sir, I'll go, and tell him. Here is my lord descending from the Eastern palace. So I might tell him just here.

THE CHAMBERLAIN—So be it, madam.

(*Exeunt both.*)

End of the Introductory Scene.

(*Enter King and the jester*)

THE KING—O thou whose melody is sweet to mine ear, thou didst once repose on the breasts and in the lap of my queen ! How didst thou, then, support the fearsome sojourn in the forest, where flights of birds covered thy body with dirt ! 1.

Moreover, thou lackest tenderness, Ghoṣavatī; how else couldst thou forget the unhappy (queen) ?

How she hugged thy sides while carrying thee on her hip ! How, clasping thee to her bosom, she bestowed on thee those happy embraces during moments of fatigue ! How finding me not near, she would pour her plaints for me ! And how in the intervals of music, she would talk (sweetly) and smile ! 2.

THE JESTER—Now enough of this excessive grief,your honour.

THE KING—Nay, do not say so, friend.

Long sleeping, my passion hath been reawakened by the lute; but I do not see that queen to whom Ghoṣavatī was dear ! 3.

Vasantaka, go, take Ghoṣavatī to some artisan and have her repaired, and bring her here speedily.

JESTER—As your honour commands.

(*He takes the lute and retires.*)

(*Entering*)

THE PORTRESS—Victory to my lord. Here come from Mahāsena a Chamberlain of the Raibhya clan, and Vāsavadattā's nurse, the venerable Vasundharā, sent by queen Angāravatī; they are waiting at the door.

THE KING—Then call Padmāvatī.

THE PORTRESS—As my lord commands.

(*Exit*)

THE KING—Can it be that Mahāsena got this news so soon?

(*Enter* Padmāvatī *and the portress.*)

THE PORTRESS—Come, princess, come.

PADMĀVATĪ—Victory unto my noble lord !

THE KING—Padmāvatī, didst thou hear that a chamberlain of the Raibhya clan come from Mahāsena, and the venerable Vasundharā, Vāsavadattā's nurse sent by her ladyship Angāravatī, are waiting at the door ?

PADMĀVATĪ—My noble lord, it will be a pleasure to me to hear the good tidings about my relations.

THE KING—It is befitting, what my lady has said, that the family of Vāsavadattā is her own family. Padmāvatī, be seated. Wilt thou not be seated ?

PADMĀVATĪ—Would my noble lord receive these people while seated by my side ?

THE KING—What harm is there ?

PADMĀVATĪ—That my noble lord has another wife may seem like indifference.

THE KING—But it would be a great mistake to forbid such people to see my wife as are worthy of that honour. So be thou seated.

PADMĀVATĪ—As my noble lord commands. (*She sits down.*) My noble lord, what could be the message of my father and mother ? I feel really so very uneasy over it.

THE KING—Just so, Padmāvatī.

What would he say ? The thought of it fills my heart with misgivings. I carried away his daughter and yet I failed to protect her. And fickle fortune hath deprived me of what merit there was in me. So like a son that hath much angered his father, I feel afraid. 4.

PADMĀVATĪ—What, indeed, can be saved, when its hour of doom hath come ?

THE PORTRESS—Here are the chamberlain and the nurse waiting at the door.

THE KING—Conduct them here at once.

THE PORTRESS—As my lord commands.

(*Exit.*)

(*Enter the chamberlain, the nurse and portress.*)

THE CHAMBERLAIN—Great is my joy on coming to this realm of our ally, but the recollection of our princess fills me with sadness. O fate ! What indeed wouldst thou not have done, if thou hadst allowed his kingdom to be conquered by his enemies, and spared the life of the queen ? 5.

THE PORTRESS—Here is my lord. Sir, do you approach him.

THE CHAMBERLAIN—Victory unto my noble lord !

THE NURSE—Victory unto my lord !

THE KING, (*respectfully*)—Sir, is it well with the King who hath power to work the rise and fall of the princess of this earth—the King whose alliance I sought ? 6.

THE CHAMBERLAIN—Yes, Mahāsena is well. And he inquires if all be well here too.

THE KING, (*rising from his seat*)—What are the commands of Mahāsena ?

THE CHAMBERLAIN—This is worthy of the son of Vaidehī. But your honour had better take your seat and hear the message of Mahāsena.

THE KING—As Mahāsena commands. (*Sits down.*)

THE CHAMBERLAIN—"Fortunately thou hast recovered thy kingdom that had passed into the hands of thy enemies ;

Those that are faint-hearted and those that are weak are incapable of putting forth any efforts, and, as a rule, royal dignity is enjoyed by the energetic alone." 7.

THE KING—Sir, all that is due to Mahāsena's prowess.

In days of yore, when I was vanquished, he took great

care of me as of his sons. I carried away his daughter, and yet did not guard her. And now even after hearing of her end, he entertains the same regard for me. Surely that my proper kingdom of the Vatsas is restored to me is due to that King. 8.

THE CHAMBERLAIN—This is the message of Mahāsena. Now this lady here will communicate the message of the queen.

THE KING—Mother !

Is it well with her—the eldest of sixteen queens, the holy goddess of the city—my mother who was afflicted with grief at my departure ? 9.

THE NURSE—The queen is well. She inquires of my lord if all be well here.

THE KING—If all be well ! Ah, mother, this is how it is with us !

THE NURSE—Now, enough of this excessive grief, my lord.

THE CHAMBERLAIN—Courage, my noble lord ! Mahāsena's daughter though dead, is yet not dead since she is remembered so fondly by my lord.

Who can save a person in the hour of his death ? Should the rope give way, who can save the pitcher ? There is one law for men and trees : they spring in the proper season and in the proper season are they hewed down 10.

THE KING—Nay, do not speak thus, sir.

Mahāsena's daughter, my pupil and beloved queen : how may I forget her even in births to come ? 11.

THE NURSE—The queen says : "Vāsavadattā is no more. Thou, that art to me and to Mahāsena as dear as our own Gopālaka and Pālaka, wast from the first the son-in-law of our choice : and for this reason, wast thou brought to Ujjayinī. Then under the pretext of (learning) the lute we gave her away to thee even without

keeping the fire as witness. But thou wast impetuous and didst elope with her without waiting for the celebration of the auspicious nuptial rites. So we had your portraits—thine and Vāsavadattā's—painted on a picture-board, and thus finished the nuptial rites. Now we send the picture-board to thee and mayest thou find happiness in looking at it!"

THE KING—How affectionate and befitting are the words of her ladyship!

These words are dearer far than the acquisition of a hundred realms, since despite our offence she hath not forgotten her love for us. 12.

PADMĀVATĪ—My noble lord, I would like to see the portraits of the elders and pay my respects to them.

THE NURSE—Behold, princess, behold. (*Shows her the picture-board.*)

PADMĀVATĪ, (*beholding, to herself*)—Why, she very closely resembles madam Āvantikā! (*Aloud*) My noble lord, is she really like madam?

THE KING—Not like her. It is she herself, meseems. O alas! How could this delicate complexion be so ruthlessly destroyed and how could the flames obliterate such a sweet face! 13.

PADMĀVATĪ—By looking at the portrait of my noble lord, I shall be able to judge if she bears a close likeness to madam.

THE NURSE—Behold, princess, behold.

PADMĀVATĪ, (*after beholding*)—From the striking likeness of my noble lord's portrait, I infer that this is a good likeness of madam.

THE KING—My queen, I observed that after seeing the portrait thou didst look first pleased and then perplexed. What could this be?

PADMĀVATĪ—My noble lord, there lives one here in this very place, who closely resembles this portrait.

THE KING—What, of Vāsavadattā ?

PADMĀVATĪ—Yes.

THE KING—Then bring her speedily here.

PADMĀVATĪ—My noble lord, before my marriage a certain Brahmin enstrusted her to my care, saying that she was his sister. Her husband is away, and she shuns the sight of strangers. So when you see the noble lady come with me, you will know who she is.

THE KING—If she be the sister of a Brahmin, it is clear she is some one else ; for one does come across people that look very much alike. 14.

(*Entering*)

THE PORTRESS—Victory to my lord ! Here comes a Brahmin from Ujjayinī who says he has enstrusted his sister into the hands of my lady as a deposit, and now is waiting at the door to claim her back.

THE KING—Could he be that same Brahmin, Padmāvatī ?

PADMĀVATĪ—Very likely.

THE KING—Conduct him here speedily with formalities proper to the inner apartments.

THE PORTRESS—As my lord commands.

(*Exit.*)

THE KING—Padmāvatī, do thou also conduct her here.

PADMĀVATĪ—As my noble lord commands.

(*Exit.*)

(*Then enter Yaugandharāyaṇa and a Portress.*)

YAUGANDHARĀYAṆA—Ho, there. (*To himself*)

I concealed the queen in the interest of the King, and in doing this, it is true, I had only the thought of his

welfare in my mind. And yet despite the success of my venture now my heart misgives me as to what he will say. 15.

THE PORTRESS—Here is my lord ; approach him, sir.

YAUGANDHARĀYAṆĀ, (*approaching*)—Victory to your honour, victory !

THE KING—Meseems, I have heard the voice before. O Brahmin ! Is it your sister who was left as a deposit in the hands of Padmāvatī ?

YAUGANDHARĀYAṆA—Yes.

THE KING—Do you then hasten his sister hither.

THE PORTRESS—As my lord commands.

(*Exit*).

(*Then enter* Padmāvatī, Āvantikā *and the Portress.*)

PADMĀVATĪ—Come,madmam,come,I have good news for you.

ĀVANTIKĀ—What is it ?

PADMĀVATĪ—Your brother is come.

ĀVANTIKĀ—Heaven be praised ! He remembers me still.

PADMĀVATĪ, (*approaching*)—Victory to my noble lord. Here is the deposit.

THE KING—Do thou return it, Padmāvatī ; or rather a deposit should be returned in the presence of witnesses ; so the noble Raibhya and her ladyship here will be witnesses.

PADMĀVATĪ—Sir, now take the lady.

THE NURSE, (*regarding* Āvantikā *intently*)—How now ! This is princess Vāsavadattā !

THE KING—What, is this the daughter of Mahāsena ? My queen, go inside with Padmāvatī.

YAUGANDHARĀYAṆA—No, no, she must not go in. Why, she is my sister.

THE KING—What does your honour mean? She is the daughter of Mahāsena.

YAUGANDHARĀYAṆA—Oh King!

Thou art born in the race of the Bharatas, art self-controlled, enlightened and pure. How then does it behove thee to take her away perforce—thou that shouldst be the teacher of kingly duty? 16.

THE KING—Well then, let us examine the similarity of form; draw the veil aside.

YAUGANDHARĀYAṆA—Victory to my lord!

VĀSAVADATTĀ—Victory unto my noble lord!

THE KING—O this is Yaugandharāyaṇa here, and this, the daughter of Mahāsena.

Is it a reality or but a dream, that I behold her once again? But at that time also, although I saw her thus, I was none the less deceived. 17.

YAUGANDHARĀYAṆA—My lord, I have offended you by taking away the queen. Will my lord pardon me? (*Throws himself at the feet of the King.*)

THE KING, (*raising him*)—Thou art Yaugandharāyaṇa to be sure!

Through feigned madness, through battles, through schemes taught in works on statecraft, in fact, through thy exterions have we been saved when we were plunged in difficulties. 18.

YAUGANDHARĀYAṆA—We but follow the fortunes of our lord.

PADMĀVATĪ—Ah! She is the noble lady to be sure! Madam, in treating you as a companion I have overstepped the bounds of decorum. I would, therefore, bow my head and beg to be forgiven.

VĀSAVADATTĀ, (*raising* Padmāvatī)—Rise, rise, O wife of a living lord! rise. This your suppliant form offends.

PADMĀVATĪ—I am beholden unto you.

THE KING—Friend Yaugandharāyaṇa, what was your intention in removing the queen ?

YAUGANDHARĀYAṆA—Solely because I would save Kauśāmbī.

THE KING—And what was the object in leaving her as a deposit in the hands of Padmāvatī ?

YAUGANDHARĀYAṆA—Because the soothsayers Puṣpakabhadra and others had declared that she would be the consort of my noble lord.

THE KING—Did Rumaṇvat know this also ?

YAUGANDHARĀYAṆA—All knew it, my lord.

THE KING—O what a rogue Rumaṇvat is, to be sure !

YAUGANDHARĀYAṆA—My lord, let the noble Raibhya and this lady return this very day to communicate the news of the safety of the queen.

THE KING—No, no. All of us shall go along with queen Padmāvatī.

YAUGANDHARĀYAṆA—As my Lord orders.

(*Bharatavākya*)

May our lion King rule this earth, girt round by the ocean, having the Himālayas and the Vindhya as her ear-ornaments, and marked by but one royal umbrella ! 19. (*Exeunt Omnes.*)

End of Act VI.

End of the Play.

NOTES

Act I

P.23.स्वप्नवासवदत्तम्—Vāsavadattā who is believed to have been burnt by flames, is represented in this play as appearing to King Udayana in a vision.

It is accordingly named स्वप्नवासवदत्तम् by लक्षणा (metaphor). *cf.* मुद्राराक्षसम्, रघुवंशम्. The form, however, is irregular and cannot be explained by any rule of Pāṇini's grammar.

नान्दी—The invocation stanza, is technically defined as आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः. The नान्दी was a part of the पूर्वरङ्ग (the prelude) which comprised an elaborate series of preliminaries; but in the course of time the पूर्वरङ्ग was considerably shortened until only the नान्दी was retained. It was an invocation pronounced by the manager of the पूर्वरङ्ग; on his retiring, the manager of the play, the नाटकसूत्रधार, stepped forth and the play commenced with its prologue (प्रस्तावना). When, however, the पूर्वरङ्ग was well-nigh dispensed with, the पूर्वरङ्गसूत्रधार also must have disappeared and the invocation verse (नान्दी), the remnant of the पूर्वरङ्ग, was naturally recited by the नाटकसूत्रधार. Now the position of the stage-direction नान्द्यन्ते ततः प्रविशति just before the मङ्गलश्लोक is regarded as an indication of the high antiquity of the work, since unlike later dramas, the नान्दी verse is not given, while what is given is merely a मङ्गलश्लोक with which the प्रस्तावना begins. But we have ample evidence to prove that the practice of writing the stage-direction just before the invocatory stanza does not point to a very high age; in fact the practice obtains in South India, so that even in the classical plays we find that the South Indian mss. give the stage-directions first and then the invocatory stanza, rather than the invocatory stanza first, and then the stage-direction.

I. 1. उदयनवेन्दु etc. In this slipshod doggerel, the names of the principal roles of the play have been linked together by what is technically called the Mudrālaṁkāra which is defined as follows :—

सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।
नितम्बगुर्वी तरुणी दृग्युग्मविपुला च सा ॥

Of this group of plays, the Prat. Pry. and Pañc. open in this way. It is suggested that these prologues are in all probability the work of the Cākyāras, the professional actors of Kerala. They divide a play into its several acts, give different names to these acts and represent them piecemeal. The Cākyāras, it is pointed out, never act a drama in full, but only selected scenes now from one drama, now from another ; but when they change from one drama to another they need not repeat the full and regular नान्दी; they have their set introductions or 'interlogues.' The several acts of the Svapna are given the following names :—

1. Brahmacāriyāṁkam. 2. Pantattāṁkam 'the Ball-play act.' 3. Pūttudāṁkam "the flower-cleaning act." 4. Śephālikāṁkam. 5. Svapnāṁkam. 6. Citraphalakāṁkam. It is further pointed out that the opening verse of the 'intrologue' to announce the change to Śephālikāṁkam runs as follows :—

श्रीवत्सराजद्युतिशालिवक्षा नमस्यया वासवदत्तयाढ्या ।
वसन्तकालेन्दुसमानवक्त्रा पद्मावती पातु हरेस्तनुर्वः ॥

(Vide B. S. O. S. vol. III part IV. pp. 637–4.)

बलस्य भुजौ—allusions to Balarāma's addiction to wine and to his excessively white complexion are not infrequently made by Sanskrit poets ; *cf. infra.* Act IV ; also Bālabhārata of Rājaśekhara. 1. 52. Śiśupāla. II. 16. 20.

पद्मावतीर्णपूर्णौ–अवतीर्ण is used as a noun in the sense of अवतार; resplendent with the presence (lit. descent) of Padmā, the Goddess of beauty and prosperity.

कम्रौ—lovely ; derived from कम् to shine on the analogy of स्मेर, हिंस्र, अजस्र and दीप्र.

I. 1.[1] एवमार्यमिश्रान्...श्रूयते-All the one-act plays of this group and the Pañc. the B. and the Abhi. have uniformly preserved this formula of the prologue.

I. 2 घृष्टमुत्सार्यते v. L. पृष्ठमुत्सार्यते which, however, has to be set aside in preference to the superior reading adopted in the text.

I. 2.[2] स्थापना Great stress was laid by the early protagonists of the Bhāsa theory upon the nomenclature of प्रस्तावना as स्थापना; this is, however, no indication of high antiquity,as many plays preserved in South-Indian mss. and comparatively of a modern date have got the same nomenclature.

I. 2.[4] उस्सरह उस्सरह etc. This manner of announcing the entry of a person of rank and position is repeated twice in the Pry. p. 63; p. 65; it is also found in U. p. 99, and Prat. p. 50.

P. 24. I. 3. विनयादपेतपुरुषः—the expression is somewhat irregular, as विनयात् is to be construed with अपेत in the compound अपेतपुरुष i. e. with an एकदेश of the compound. भाग्यैश्चलैर्विस्मितः—Blinded by fickle fortune; the word विस्मित in the sense of 'proud' ' puffed up' is also found in Dv. विहगवाहनमात्रविस्मितो दूतः p. 34 and Pañc. गान्धारविषयाविस्मितशकुने p. 11 ; the expression भाग्यैश्चलैः is repeated in this play ; vide *infra* Act. VI. 4.

ग्रामीकरोति is a च्वि formation (अभूततद्भावे च्विः), explain : न ग्रामं अग्रामं, अग्रामं ग्रामं करोति ग्रामीकरोति. The tranquil retreat in the forest is a sacred place and ought not to be treated as a town. It is sacrosant, and hence to issue a command is almost to profane it; cf. the following from Prat. VII. 4.

शङ्खध्वनिश्च पटहस्वरधीरनादैः
संमूर्च्छितो वनमिदं नगरीकरोति ॥

although there is here no idea of any censure.

I. 3.[11] एष विषयः—this refers to the pomp and eclat of a royal procession and the following verse may be interpreted as follows:—'Formerly thou too didst approve of moving about in the same way i.e. in royal state'; the first two lines of the stanza are somewhat obscure.

I. 4 चक्रारपङ्क्तिरिव etc. cf.

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा ।
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥

Also for a similar idea *cf.* Mṛ.

एष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः ।

I.4.[2] काञ्चुकीयः usually termed कञ्चुकिन्, the chamberlain.

I. 4[3] सम्भषक—The Bhaṭa in Prat. (Act III p. 39) is named सम्भवक and it is possible that the names are identical, since many secondary characters bear the same names in the different plays of this group *cf.* Vijayā, Sv. and Pry.; Bādarāyaṇa, Pry. Dv. etc.

P. 25. I. 5.[3] सविज्ञानम्—विज्ञानं means विशिष्टं ज्ञानं 'discrimination'; दर्शनम् is 'appearance' or it may mean the 'observation' that he made; and so the meaning will be:—his remark (दर्शनम्) proves him to be a person of discrimination.

I. 5.[9] श्लिष्यते the root श्लिष् is Parasm. but here it is used in Atm. or it should be looked upon as a case of कर्मवद्भाव like पच्यते ओदनः where the reflexive passive denotes the ease with which the action is performed.

I. 5.[10] गुरुभिरभिहितनामधेयस्य etc. who has received the name Darśaka from his parents. It would be showing disrespect to the King, if the chamberlain mentioned him by his personal name; and yet it was very necessary to mention him specifically by his name; hence the rather awkward periphrasis.

I. 5.[13] राजगृह—the ancient capital of Magadha.

P. 25. 1. 6[2] आदेशिकैरादिष्टा—The Seer's prophecy as a 'motif' is also utilized in Harṣa's Ratnāvalī, and in Rāja-śekhara's Viddha. and Karpūr.

P. 27. I 7.[22] वृद्दसम्पाद् this expression is also employed in Avi. p. 12.

I. 7.[36] अनेन विस्रम्भेणोत्पादितविस्रम्भा and धर्मार्थमर्थेनोपनिमन्त्र-यते obviously the poet tries to secure the effect of jingling sounds by this innocuous play upon words; such word-play is very common in the works of this group.

I. 8. यथानिश्चितम् should be taken with पारितवान् 'as decided on' or 'resolved'; hence translated as 'duly finished his vow of study.' धर्माभिरामप्रिया should be analysed thus:— धर्मे अभिरामः येषां ते धर्माभिरामा: तेषां प्रिया । a friend to the pious: the expression is ambiguous and might be analysed in other ways to yield different meanings.

P. 28. I. 8[7] प्रोषितभर्तृका One whose husband is gone abroad; one of the eight kinds of Nāyikās (for which see Rudraṭa, Śṛngāratilaka, I. 131.132) A प्रोषितभर्तृका also called प्रोषितपतिका, प्रोषितप्रेयसी is thus defined by Rudraṭa, Śṛngarāt. I. 177,

कुतश्चित्कारणाद्यस्याः पतिर्देशान्तरं गतः ।
दत्त्वावधिं भृशार्ता सा प्रोषितप्रेयसी यथा ॥

I. 9. काषायम् a garment dyed with red colour; the mendicant's robes; *cf.* Av. p. 85 where the Vidūṣaka jocosely remarks:

आम भोदि । जण्णोपवीदेण बम्हणो, चीवरेण रत्तपडो ।
जदि वत्थं अवणेमि समणओ होमि ।

where रत्तपडो (रक्तपटः) signifies a holy order of Buddhist mendicants. दृष्टधर्मप्रचारा—analyse thus :—दृष्टः धर्मस्य प्रचार: यया सा or यस्याः सा which would accordingly mean 'she who knows well the path of duty' (धर्म) or 'she who has given proof of her piety.'

I. 9.[5] व्यपाश्रयणा-प्रार्थना Request; derived from root श्रि with the prepositions वि + अप + आ; the verb व्यपश्रि is used in this sense also in Mv. (p. 6) and Pañc. (p. 9).

P. 29. I. 10.[13] का गई What help? What is to be done? also repeated *infra.* 3.[48] and Prat. p. 49. 95. एसा गच्छामि मन्दभाआ recurs also in Pry. p. 17; Bāla 6 Abhi. 6; *cf.* also Ū. P. 1(3.

I. 10.[15] अत्तणीआ दाणि etc. A beautiful touch; Padmāvatī unwittingly makes the remark which Vāsavadattā made (*Supra.* I. 7.[26]) showing that a bond of sympathy had already sprung between them.

I. 10.[17] जा :इदिसी से आइदी etc. This prepossession in favour of a handsome form is a psychological fact and is often expressed by Sanskrit poets. *cf.* आकृतिरेवानुमापयत्यमानुषताम् Kādambarī (p. 104 Kale's edition) also Śāk. मानुषीषु कथं वा स्यादस्य रूपस्य संभवः।

I. 10.[24] विश्वासस्थानं भविष्यति—The princess will be his surety for the conduct of वासवदत्ता: the minister was anxious lest the King should doubt the virtue of his Queen during this period of severance which was of his own making. In fact, we read in the Kathāsaritsāgara that Vāsavadattā resolved to undergo the fire ordeal (अग्निप्रवेशः कार्यो मे राज्ञो हृदयशुद्धये) to convince the King of her constancy, but happily for them a heavenly voice was heard which declared that not the slightest blame attached to the Queen. पद्मावती was well able to guard the virtue of the Queen—शक्ता चारित्रं रक्षितुं मे भगिन्याः *Supra* I. 9.

I. 11. दृष्टा विपत्तिरथ यैः etc. according to the Kathāsaritsāgara it was Nārada who had foretold this calamity but he did not predict the marriage of उदयन and पद्मावती. In Kṣemendra's account, however, a passing reference is made to the Seer's prophecy that the husband of the princess पद्मावती would become a सम्राट् or Suzerain ruler.

I. 11.' स्थितो मध्याह्नः—the expression occurs also in Prat. p. 46.

I. 12. विस्रब्धं हरिणाः etc. *cf* Śāk. विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः । I.14. भूयिष्ठं कपिलानि etc. a tawny cow was regarded as holy and auspicious. The नन्दिनी of the sage वसिष्ठ was tawny (*cf*. पल्लवस्निग्धपाटला Raghu. I. 83 ; प्रचक्रमे पल्लवरागताम्रा Raghu. II.15). बाण avails himself of the equivoque of the word कपिल in the description of जाबालि's Āśrama: सांख्यमिव कपिलाधिष्ठितम् .

P. 30. I. 12.[9] सुपरिवाळणीओ खु मण्णासो–some interpret this thus ' it will not be difficult to look after my charge.'

I. 12.[13] श्रुतिविशेषणार्थम् to make a special study of the Vedas.

I. 12.[18] अथ परिसमाप्ता विद्या etc. one is reminded of a similar scene in the Uttararāma. Act. II. where Ātreyī speaks of a serious obstacle in her studies.

P. 31. I. 12.[33] अभ्युपपत्तुकामः—In Kumār. iv. 25 we have अभ्युपपत्तुं explained as अनुग्रहीतुम् । आश्वासयितुमित्यर्थः ।

I. 12.[40] साणुक्कोसत्तणं ' sympathy with me.' In fact, the poet has in so many places emphasised this quality in the King ; see *infra* II.[41]; while in the Pry. (II. 4) the father of Vāsavadattā, while recounting the several qualities of an eligible bridegroom includes this virtue amongst them. (ततः सानुक्रोशं मृदुरपि गुणो ह्येष बलवान् ।)

P. 32. I. 12.[57] हा प्रिये ! हा प्रियशिष्ये ! etc. In Act V. p. 34–35 we find that the King in his sleep addresses Vāsavadattā in these very words ; the repetition, therefore, is really significant and discloses a profound study of character in our poet. *Cf*. with this the famous line from Raghu. VIII.67. गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।

I. 13. चक्रवाकाः Cakravāka is regarded as an ideal of marital constancy. According to a poetic convention, the Cakravāka and his mate keep together during day-time, but

have to separate after sun-set ; see *infra*. III. [5.6] स्त्रीविशेषैः—perhaps a reference to पुरूरवस्'s lament for Urvaśī ; so the word means–nymphs (or fairies). भर्तृस्नेहात्सापि *cf. infra* VI. 9. [6-7] उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण ।

I. 14. प्रततरुदितक्षामवदनः analyse thus प्रततेन रुदितेन क्षामं वदनं यस्य सः । *cf.* for a similar expression *cf.* Prat. III. 17 प्रततरुदितैः कृत्स्नायोध्या etc.

संस्कारं refers to the neglected toilet of the King.

P. 33. I. 15.[6] प्रोषितनक्षत्रचन्द्रमिव etc. a pet simile of the poet ; an eminent person is often compared to the Moon, and his dependents to the stars ; *cf.* Dv. 3; Mv. 33; Prat. VII. 14.

I. 15.[11] भट्टिदारिए etc. this remark is an aside and we expect some stage-direction like जनान्तिकम् before it.

I. 15.[15] आपृच्छामि—आ + प्रच्छ् 'to take leave of' is Ātm. but is used in the Parsm. in Prat. V. 11 and in Act VI p. 101 of the same.

P. 34. I. 15.[24] गच्छतु भवान् पुनर्दर्शनीय—This is the usual formula with which a person is given leave to depart, and is frequently employed in these plays *cf.* Av. p. 67; B. p. 67; Mv. p. 24; Dv. p. 48; Cār. p. 44.

I. 16 रविरपि च संक्षिप्तकिरणः for a similar idea *cf.* अस्ताद्रिमस्तकगतः प्रतिसंहृतांशुः Abhi. IV. 23.

for a similar and more fanciful description of Sun-set see Ratnā. III. 5.

Act II

II. [3] किं भणासि etc. This is what is technically called an आकाशभाषितम् in which a person on the stage addresses a question to one off the stage and is supposed to receive answer from him ; and in order that the audience might follow what is going on, the character on the stage repeats

the words of his invisible interlocutor with the words किं भणासि. The Daśarūpa defines an आकाशभाषित thus :

किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् ।
श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ॥

P. 35. II.[5] उक्करिदकण्णचूलिएण. With her ear-pendent raised up in order that it may not be swung about in the sport. V. L. उक्कण्णिदकण्णचूलिएण; this reading is not good because of the redundancy of कण्ण in उक्कण्णिद and कण्णचूलिआ.

II. [12] कन्दुकेन क्रीडन्ती According to Mm. Gaṇapati Śāstri the great writer अभिनवगुप्त refers to this act in his अभिनवभारती, a commentary on the नाट्यशास्त्र when he writes:—यथा क्रीडा स्वप्नवासवदत्ते।

कन्दुकक्रीडा seems to be a favourite pastime of maidens in ancient days. Kālidāsa in his Kumāra refers to it; vide Ku. I. 29. V. 11, 19 ; also Raghu. XVI. 83 राजशेखर describes it in his fanciful way in Viddha. II. 6-11.

प्रवेशक—A प्रवेशक, as also a विष्कंभक, is an introductory scene which serves as a connecting link between two Acts ; but in a प्रवेशक the characters that take part are exclusively those of the inferior class, who speak the प्राकृत dialect; and further it must come between two Acts, thus unlike विष्कंभक making its existence impossible in the first Act. *cf.* :—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कंभो मध्यपात्रप्रयोजितः ॥
तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः ।
प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः ॥ D. R. I. 116-113

II.[18] अहिअसञ्जादराआ परकेरआ The hands of Padmāvatī have become extremely red by playing with the ball and the exertion was too much for them. Consequently she cannot control their movements as before, as though they were not her own hands ; परकेरआ विअ 'belonging to another' might be interpreted to mean that they looked

quite unusual by reason of their excessive redness. Some understand a pun on the word राग and interpret thus :— her hands being inspired with love would rather follow their own inclinations and disregard completely the wishes of their owner.

II.[23] कन्याभावरमणीयः कालः This happy time of maidenhood. The life of the maiden after her marriage would not allow of such liberties. *cf.* Pry.

क्रीडतु क्रीडतु । नैतत् सुलभं श्वशुरकुले Act. II. P. 36.

II. [26-27] अभिदो-वरमुहं etc. By a pun on the word we get another meaning : I fancy I see thy suitor's face on all sides, that is what brings the colour to thy hands and face !

P. 36. II.[30] भविस्सम्महासेणवहू This is paraphrased in all the printed editions as भविष्यन्महासेनवधूः which is not the correct vocative form. Hence we have paraphrased it as भविष्यन्महासेनवधु । वासवदत्ता addresses her thus anticipating that she was going to be married to her brother, the son of Mahāsena who had sent envoys for the purpose. See *Supra* I. 7.[23.24].

II.[45] साणुक्कोसोत्ति for this vide *Supra* notes on I. 12.[40]

II.[51] ण हि ण हि । दंसणीओ एव्व । a beautiful touch :—she is thrown off her guard, and is almost on the brink of betraying her secret because her love of her husband makes her impatient of anything being said that was derogatory to her husband.

P. 37. II.[55] समुदाआरो Propriety or decorum : it was certainly not in the fitness of things that she should have passed any remark in respect of her lord, especially when she was *incognito*; in Prat. we find the expressions देवसमुदाचारः (Act V. P. 74) अतिथिसमुदाचारः (*ibid* p. 78) ब्राह्मण-समुदाचारः (*ibid* p. 79).

II.[67] अह कुसळी सो राआ A fine touch again; was she to believe that her husband's love for her was but as a summer mood, fragile and inconstant ? Could he be hale and hearty

enough to entertain any such idea of marriage? Could the victor hours boast

'Behold the man that loved and lost,
But all he was is overworn'?

II.[72] ण हु किञ्चि etc. The remark reads well as one sentence rather than as two as given in the text. But as it is, it is more forceful and dramatic, although the second sentence is incomplete.

II.[74] आअमप्पहाणाणि etc. Śāstric precepts (आगम) have a very strong hold on the minds of great men and they are, therefore, easily consoled.

P. 38. 11.[86] अज्ज एव्व किळ etc. We find similar ideas also in Pañc. अद्यैव खलु गुणवन्नक्षत्रम् (p. 98 of the 1917 ed.) and Av. अज्ज णक्खत्तं सोभणं (P. 39).

II.[87] कोदुअमङ्गळ—The ceremony of tying the nuptial thread seems to be a preliminary rite to be performed just before the marriage. *Cf.* कोदुअमालिअं *Infra.* iii.[25], p. 39 where कोदुअ means "pertaining to marriage." *Cf.* अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः etc. रघु. VIII. 1.

Act III

III.[2] विवाहामोदसङ्कुले-आमोद Here means merriment, festivities. चतुःशाले a quadrangle, a space bounded by four buildings (चतुर्षु दिक्षु शालाः यस्य).

III[5] यावदुपविशामि I the present used with the indeclinable यावत् or पुरा has the sense of 'near future' (यावत्पुरानिपातयोर्लट् Pāṇ II. 3.41). धञ्ञा खु चक्कवाअवहू etc. See *Supra* I. 13.

P. 39. III.[16] णीहारपडिहदचन्दलेहा Like the crescent moon obscured by mist.

III.[18] को काळो This expression is very commonly used in these plays. Vide Prat. p. 56. 68, Cāru. 49. But it is not peculiar to our author as it is found in many classical plays.

The nom. is idiomatically used in the same way as the accu. of time.

III.[25] कोदुअमाळिअं—The wedding wreath. The word कोदुअ is used in a peculiar sense here. The several senses of the word as given in the मेदिनी are :—

कौतुकं त्वभिलाषे स्यादुत्सवे नर्महर्षयोः ।
तथा परम्परायाते मंगले च कुतूहले ।
विवाहसूत्रगीतादिभोगयोरपि न द्वयोः ॥

According to सोमदेव's version वासवदत्ता herself wreathed for पद्मावती a never-fading garland, and adorned her with a peculiar saffron-mark :—

अथासन्नविवाहायाः पद्मावत्या मनस्विनी ।
अम्लानमालातिलकौ दिव्यौ भूयश्चकार सा ॥

The secret of the garland and of the mark was imparted to her by Udayana who had learnt it from the Nāgas.

P. 40. III.[32] अहो अकरुणा खु इस्सरा This expression occurs again in our text——vide *Infra*. V.[29] also in Abhi. P. 23.III.[24] मेदानीं, the gerund चिन्तयित्वा with मा is ungrammatical. The gerund in त्वा is used with the indeclinables अलं and खलु.

मणिभूमिए What is exactly meant by this expression is not clear; possibly it means that part of the palace where the floor was paved wlth mosaic designs. The expression is also used in Pry. p. 37.

III.[43] सक्कं भणिदुं सरचावहीणो कामदेवोत्ति—In Av. मागधिका,the maid, makes a similar remark about the hero :
अहं वि चिन्तेमि-ससरीरो भअवं कामदेवो ईदिसो भवेत्ति (Act. IV. p. 55).

P. 41 III[58] ओषधं—Medicinal herb, or flower thereof; explained respectively thus:

ओषधिः एव औषधं, or ओषधेः इदं औषधम् ।

III.[65] अब्भन्तरचउस्सालं The inner court or quadrangle in the palace. The expression also occurs in Cāru. (P. 20, 26,

53). The word चउस्साळ is very often used in this text, as also in Avi. (p. 23, 42, 82); Cāru. (p. 20, 26, 53); Prat. (p. 96).

III.[73] अवि दाव The printed editions give अविदा सय्याए etc. But the expletive is अविद् as given in the प्राकृतसर्वस्व; moreover we find that its position after the sentence अय्यउत्तो वि णाम परिकेरओ संवुत्तो is highly inappropriate; we rather expect it to precede the sentence. Further the variant अहंवि for अविदा in several mss. proves clearly that the text is considerably disturbed. We have, therefore, suggested this emendation which adds force to the sentence.

Act IV

P. 42 IV.[7] उत्तरकुरुवासो Residence in the उत्तरकुरु a land to the North of the Himālaya fabled for the easy and luxurious mode of life led by its inhabitants. The women of the place were very beautiful and as such are frequently alluded to by classical poets. A land of eternal bliss and enjoyment it came to be regarded as a देवभूमि, the land of the Gods. *vide* Ait. Bh. VIII. 14. Also Mbh. The Av. twice alludes to the उत्तरकुरु (vide Act IV. P. 56 and IV. 10, P. 61).

IV.[9] वादसोणिदं etc. diseased state of वात (one of the three humours in the body) and blood producing acute gout, or rheumatism.

IV.[10] अकळ्ळवत्तं-कल्यवर्तं means breakfast–which should be taken to mean 'food' in general in the present case; so that the jester should be understood as giving his own definition of happiness. There must be plenty of food and there should be no fear of indigestion or disease.

P. 43 IV.[22] को काळो etc. vide *Supra* note on III.[17]

IV.[30] सुमणावण्णअं A समाहारद्वन्द्व compound of सुमनस् flowers and वर्णक unguents. The expression is frequently used in the Av. (P. 20, 40, 54).

IV.[32] सव्वं आणेदु etc. In Cāru. a similar remark is put in the mouth of the विदूषक, सव्वं आणेदु वज्जिअ भोअणं (Act.IV.p.80).

IV.[35] कोइळाणं अक्खिपरिवट्टो etc. There is a pun on the word परिवर्त which means 'turning' or 'revolving,' when taken with the eye, and 'derangement' when taken with the stomach. It is the crow and not the koil that is supposed to have one pupil only for both the eyes, and hence it is believed that the crow darts it from eye to eye. The innocent confusion between the two birds by the jester is quite conceivable.

P.45.IV.[63]अद्धमणसिळावट्टएहिं-मणसिळा is मनःशिला red arsenic while वट्ट or पट्ट would be a piece (आकारविशेषः), so that the whole expresrion may be rendered as 'Crystals of red arsenic.' The Mss. consulted by us give अद्धमणिसिळावट्टेहिं–अर्धमणिशिलापट्टैः–which may be rendered as "Half-broken pieces of crystal or marble," मणिशिला meaning "crystal or marble".

IV.[69] दंसणीअदा This is the regular form and not दस्सणीअदा which is found in all printed texts. It is easy to explain how the irregularity must have crept in. In writing प्राकृत the South Indian manuscripts represent a conjunct consonant by means of an अनुस्वार placed on the immediately preceding syllable or placed immediately behind the consonant which is to be so represented ; thus अय्य might be written either as अं य or अ॰ य ; So that in दंसणीअदा the अनुस्वार on द was mistaken as indicating a conjunct and hence it was transcribed as दस्सणीअदा.

IV.[73] मा अवच्चित्य—The gerund with मा is ungrammatical.

IV.[78] अय्यउत्तो—सम्माणिदा भवेअं—The construction is irregular ; we expect अय्यउत्तेण which is the subject of the gerund आगत्य and of the participle सम्माणिदा.

P. 46. IV.[93] हं हय्यउत्तपक्खवादेण etc. Vide for a similar remark II[53]; she is almost on the brink of betraying the secret through her forgetfulness.

P. 47. IV.[113] बिरलवाद etc. वाद should be represented by वात rather than by पात as in the printed texts; for प्रचितपतित and विरलपात are literally opposed in meaning. To remove this difficulty वाद should be rendered by वात, and the compound should be analysed thus : प्रचितं यथा तथा पतितैः बन्धुजीवकुसुमैः विरलेन वातेन च रमणीयम्। Some render "How pretty the garden looks, with a thin sprinkling of बन्धुजीव flowers fallen while they were being gathered."

IV. 1. Construe तदा उज्जयिनीं गते अवंतिराजतनयां स्वैरं दृष्ट्वा कामव्यवस्थां गते मयि कामेन पञ्चेषवः पातिताः।

In this verse, the King wonders how love sprang anew in his heart, when already he had bestowed all his love on वासवदत्ता. The verse contains a queer conceit : the God of love had hit him with all his five arrows when the King saw वासवदत्ता for the first time. And the barbs of these are still lodged in his heart—a proof that the arrows were not withdrawn and put back into their quiver. If, therefore, the God of love hit him once more it could only mean that he must possess more than fivc arrows. For a similar idea *Cf.* Śāk. VI पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव।

IV. 1.[5] दारुपव्वदअं Possibly a hill-shaped wooden pavilion : The expression also occurs in Av. P. 47.

IV. 1.[6] पसादिअबलदेवबाहुदंसणीअं–Vide note on बलस्य भुजौ *Supra* i. I.

For पसादिअ–पसारिअ would be a better reading as the comparison of the flight of cranes with the outstretched arms of बलराम is more apposite. समाहितं—Steadily, in a leisurely fashion.

P. 48. IV. 2.[1] कोकनद—is a red lotus—here used in the sense of lotus in general.

IV. 2.[11] तत्तहोदी पदुमावदी etc. The sentence is repeated in Act V. *vide* V. 3.[2] This abrupt remark of the jester is unmotivated and hence it is suggested that the stanza

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलं।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता (गता?) ॥

which is given in the Nāṭyadarpaṇa as a citation from Sv. should be inserted just at this place so that it justifies the seemingly abrupt remark of the jester and fills up tne lacuna.

P. 49. IV. 2.[23] सरअकाळतिक्खो etc. In Harṣa's Priya. and Nāgā. also we find the poet speaking of the unbearableness of the heat of autumn. *Cf.* अहिअं क्खु सरदादवेण संतप्पाइं अज्जवि ण मे अङ्गाइं संदावं मुंचदि (Priya III); सरदादवजणिओ विअ मे सन्दावो अदिअदरं बाधेदि। (Nāgā : II)

IV. 2[32] ओलंबलदं A pendent creeper—a branch of the creeper which was hanging down. The literal sense would be a 'creeper of support,' one on which rested all other creepers forming the माधवीलतामण्डप.

P. 50 IV. 3. पादन्यासविषण्णा: annoyed by the fall of our foot-steps.

IV. 3.[11] एसा खु-कासकुसुमरेणुणा etc., The same excuse is put forward by the King later on, (vide *infra.* IV. 7.)

P. 51. IV. 3.[22] बहुमानसङ्कट rather an obscure expression. It probably means an awkward predicament arising out of the necessity to choose between his two wives, for whom he entertained an equally high regard (बहुमान). Or बहुमान " Of great measure—of extreme difficulty."

IV. 3.[23] जादिसे सङ्कटे etc. Mark that the sentence is incomplete.

IV. 3.[32] सच्चेण सवामि-सत्य truth is a usual thing to swear by. *Cf.* शपामि सत्येन मयं न जाने (Mv. 41, p. 18).

IV.3.[36]पुरोभाइदा-Here means 'persistence', 'importunity', 'obstinacy.' The usual meaning of पुरोभागिन् is दोषैकदृक्, carping, fault-finding nature ; in Mālavikā, पुरोभाग is used in the sense of 'jealous' or 'envious of', प्रायः समानविद्याः

परस्परयशःपुरोभागाः and in Śāk. पुरोभागिन् is employed to mean 'self-willed,' or 'naughty'—

किं पुरोभागिनि स्वातन्त्र्यमवलम्बसे ।

P. 52. IV. 4.[11] अभिजणस्स सदिसं etc. How very noble was पद्मावती, how utterly free from any thoughts of jealousy ! Hence she receives this unreserved tribute of praise from वासवदत्ता. A similar idea also occurs in Av. vi. p. 106.

P. 53. IV. 4.[25] दंसणीआ printed editions give दस्सणिआ. Vide *Supra* note on IV.[62]

IV. 4.[27] मं पच्चुग्गच्छइ etc. In all the printed editions we get the word वासवदत्ता after पच्चुग्गच्छइ. This is evidently a mistake. We find that the jester first gives his opinion of वासवदत्ता and indeed does very scant justice to her merits, possibly because he thought she was dead; he then proceeds to set forth the virtues of पद्मावती; naturally अअं च अवरो महन्तो गुणो would refer to पद्मावती and not to वासवदत्ता. Besides पच्चुगच्छइ, the present tense, shows clearly that he is speaking of his reception by पद्मावती and not वासवदत्ता. Moreover, the Mss. we have collated also drop the word वासवदत्ता.

P. 54. IV. 6. यात्रा त्वेषा—It is the way of life etc.—The idea is very common in Sanskrit literature. *Cf.*

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया ।
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥ Uttararāma iii. 30.

P. 55. IV. 6[20] एदं इदं...भणादु—Mark this clever evasion by the jester. He understands the question किं एदं of पद्मावती as referring to the things he carried in his hands.

For a similar evasion *Cf.* Pry. I. P. 17.

P. 56. IV. 7. The stanza with a few changes is cited in वामन's. काव्यालंकार under व्याजोक्तिः-शरच्चन्द्रांशुगौरेण वाताविद्धेन भामिनि । काशपुष्पलवेनेदं साश्रुपातं मुखं कृतम् ॥ IV. 3. 25. *Cf.* also the following from दण्डिन्'s काव्यादर्श—

आनन्दाश्रु प्रवृत्तं मे कथं दृष्ट्वैव कन्यकाम् ।
अक्षि मे पुष्परजसा वातोद्धूतेन दूषितम् ॥ 11. 267.

उचितं etc. this word may be interpreted to mean "usual". So the meaning would be "This afternoon, the King of Magadha will, as usual, receive friends, giving you the place of honour."

IV. 8.[6] बाढम् । प्रथमः कल्पः A prime idea. The expression is quite usual in Sanskrit plays. *Cf.* Pañc. p. 19 ; Avi. p. 26 Bāla. p. 55; Mv. p. 24.

Act V

P. 57. V.[22] समुद्दगिहके what is exactly meant by this ex; pression is not quite clear. Very probably it was a pavilion within the palace limits facing a big lake. We come across the same expression in the Prat (p. 27). In Mālavikā. the lovers meet in the समुद्रगृहक.

V.[31] पदुमावदीपाणिग्गहणसमीरिअस्स The reading which our Ms. gives is समिरिअमाणो which, is the most appropriate reading ; it is the fire of love (मदणग्गिदाहो) which can be spoken of as being fanned, and not वत्सराज as the reading of the Trivandrum text has it.

P. 58-59. V. 1. तां पद्मिनीं हिमहतामिव etc., "lotus-creeper withered by frost" is a favourite image with Sanskrit poets *Cf.*

जातां मन्ये तुहिनमथितां पद्मिनीं वान्यरूपाम् । Megha. बद्धोत्कम्पं शिशिरमरुता दह्यसे पद्मिनीव । Rudraṭa Sṛ. 11. 18. हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता । Raghu. VIII. 45.

V. 2. पूर्वाभिघातसरुजः—रुजा सहितः सरुक् तस्य— सरुजः ॥ The stanza should be construed thus :—

रूपश्रिया समुदितां गुणतश्च युक्तां प्रियां लब्ध्वा पूर्वाभिघातसरुजो मम मन्द इवाद्य शोकः । अनुभूतदुःखः पद्मावतीमपि तथैव समर्थयामि । The अपि in the Stanza is not happily placed and hence the

obscurity of the meaning. अनुभूतदुःखः etc. is a पदार्थहेतुककाव्यलिङ्ग where अनुभूतदुःखत्व is adduced as a reason why he anticipates a similar fate for पद्मावती also.

P. 60. V. 3[2] तत्तहोदी पदुमावदी etc. Vide *Supra* IV. 2.

V. 4. आस्तृतसमा should be solved as आस्तृतया समा 'almost like one spread afresh.' V. L. प्राणी प्राप्य रुजं etc. रुजं प्राप्य प्राणी शय्यां शीघ्रं स्वयं न मुञ्चति। But the reading in the text is better—रुजा शयनं प्राप्य etc.

P. 61. V. 5. अवन्त्याधिपतेः The expression is rather obscure:—it is explained as अवन्ती + आधिपतिः the Lord of अवान्ति, the obscure word आधिपतिः being used for the more usual अधिपतिः. Another way of taking it is this अवन्त्या हेतुना अधिपतिः, अवन्त्या being a हेत्वर्थे तृतीया as in धान्येन धनी, भुवा स्वामी etc.

V. 6.[1] बम्हदत्तं णाम—ब्रह्मदत्त is a very popular name known to Pāli legend. ब्रह्मदत्त king of काम्पिल्य belonged to the पाञ्चाल tribe, काम्पिल्य being the ancient capital of the पाञ्चालs.

P. 63. V. 6.[30] अहो अकरुणा खु इस्सरा मे vide *Supra* note on III.[28].

V. 6.[31] विस्समत्थाणभूदा A source of comfort. The expression also occurs in Av. IV. 9.

V. 6.[32]-[33] अहो परिजणस्स पमादो—The sentence is also found in Avi. IV. p. 44; in Śrī Harṣa's Ratnā. we get अहो पमादो परिअणस्स Act. 1.

V. 6.[40] हा वासवदत्ते! Vide *Supra* note on I. 12.[56]

V. 6.[51] महन्तो खु अय्यजोअन्धराअणस्स etc. The plan of यौगन्धरायण was to bring about a martimonial alliance with the royal house of Magadha and it had succeeded, so that even if Udayana had actually seen and recognised वासवदत्ता at this stage, it would not have made any difference. There was, however, the possibility that the Magadha King, whose help was sought by the ministers, knowing what a trick was played on him, would have withdrawn his support; and further there was the fear that Udayana himself, with a

sudden revulsion of feeling, would have cast away from his heart Vāsavadattā who in his opinion had demeaned herself so far as to acquiesce in the plans of the ministers although, as a matter of fact, all this was done with the best of motives. It was, therefore, very necessary that Vāsavadattā played her assumed role of Āvantikā to the very end, till the enemy was vanquished, and the land of the Vatsas restored to Udayana through the help of the new ally—the Magadha King.

P.64. V. 6.[67] किं विरचिकां स्मरसि. The कथासरित्सागर makes a summary mention of the King's *liaison* with a harem attendent विरचिका. One day he made a mistake and addressed वासवदत्ता by her name ; whereupon he had to conciliate her by clinging to her feet.

V. 7. भूतार्थोऽयं मनोरथः। Probably what is meant is—"I have no clear idea whether it really happened or was a mere dream"; but the alternative conjunction वा=अयं भूतार्थः मनोरथः वा—is not given.

P. 65. V. 7.[2] धरते 6. A. the correct form is ध्रियते; we find, however, the form धरते in the plays of this group. *Cf.*

नष्टाः शरीरैः क्रतुभिर्धरन्ते। pañc. 1. 23.

हतेषु देहेषु गुणा धरन्ते। K. 17.

V. 8.[1] असम्भावणियं एदं The printed editions read ण after एदं which would give a contrary sense. The King says 'She woke me up and departed', and the jester points out to him that such a thing is well-nigh impossible. He then remarks that the King must have seen her in his dream. The reading adopted in the text is supported by the Mss. consulted.

V. 10. नेत्रविप्रोषिताञ्जनम्–नेत्राभ्यां विप्रोषितं अञ्जनं यस्मिंस्तत् qualifies मुखं, "from the eyes of which the collyrium had been removed."

V. 11. रोमहर्ष—For a somewhat similar idea *Cf.*

यदयं रथसंक्षोभादंसेनांसो रथोपमश्रोण्याः।
स्पृष्टः सरोमविक्रियमंकुरितं मनसिजेनेव॥ Vikramo. 1. 13.

P. 66. V. 11.[7] आरुणि–आरुणि is nowhere mentioned in the version of Somadeva.

V. 12. पार्ष्णि The rear of the army.

V. 13. उपेत्य नागेन्द्र etc., Throughout there is comparison between a battlefield and the ocean; and this is an instance of a समस्तवस्तुविषया उपमा where the ocean and its several features find their prototype in the battlefield and other things connected thereto. This celebrated comparison is, however, a commonplace of epic poetry and is also found in the opening verse of the ऊरुभङ्ग–भीष्मद्रोणजलां etc.; *cf.* also

रजनिचरशरीरनरिकीर्णा कपिवरवीचियुता वरासिनक्रा ।
उदधिरिव विभाति युद्धभूमी रघुवरचन्द्रशरांशुवृद्धवेगा ॥ Abhi. VI. 2

Act VI

VI.[2] क इह भोः etc., For a similar opening of an Act *Cf.* Abhi. III p. 26 and Prat. VI p. 90. अशून्यं कुरुते 'Is in attendance' 'Is on duty'. *Cf.* with this स्वं नियोगं अशून्यं कुरु occurring frequently in dramas.

VI.[4] विजया We find that the name of the female door-keeper in Pry. and also in the two Rāma plays Abh. and Prat. is विजया. This use of the same names for secondary characrers is an important evidence to prove the common authorship of these plays.

P. 67.VI.[7] रैभ्यसगोत्रः: Belonging to the "Raibhya clan"; it is possible that the speaker himself is the chamberlain that was sent by महासेन. 'Raibhya' is the family name and not a 'proper name'. Later we find the King addressing him as 'अत्रभवान् रैभ्यः", (vide *infra* VI—15[19]), possibly because that, form of address is more dignified than if the King had addressed him by his proper name.

VI. [13] सुय्यामुहप्पासादादो Our Mss. give सुआमुणप्पासादादो which would give सुयामुनप्रासादात् and would then mean 'the

excellent palace on the यमुना; for we have the evidence of the बृहत्कथाश्लोकसंग्रह (IV. 14) which explicitly mentions that कौशाम्बी, the capital of Vatsa land, was on the Kālindī (Yamunā). The text is, however, very corrupt here.

VI.[15] घोसवदि The magic lute of उदयन with which he charmed elephants and subdued them. The Kathā. tells us that it was a gift which he received along with two others from the grateful serpent वसुनेमि whom उदयन in his boyhood had saved from a Śabara. The other two gifts were 'the art of weaving unfading garlands, and, adorning the forehead with marks that never become indistinct;' (अम्लानमालातिलकौ). It is to be borne in mind that घोषवती is personified throughout, and hence in the translation, it is referred to as "She" "Her" etc.

P. 68. VI. 1. श्रुतिसुखनिनदे Our Mss. give श्रुतिसुखमधुरे which also is a very good reading—the more so because in Pry. II. 12 घोषवती is described as श्रुतिसुखमधुरा स्वभावरक्ता etc.; with this stanza, Mm. Gaṇapati Śāstri asks us to compare the 11th stanza in the VI Act of शाकुन्तल where the King describes the unhappy lot of the fatal ring. प्रतिभयम् *adj.* fearsome, dreadful; *Cf.* वनं प्रतिभयाकारम् etc. सावित्र्युपाख्यानम्. The noun प्रतिभयता is used twice in Av. अहो अधरात्रस्य प्रतिभयता (III. p. 43), अहो प्रतिभयता निदाघस्य (Av. IV. p. 58).

VI. 2. खेद॰ etc. V. L. स्वेदस्तनान्तर॰ not a good reading; खेदे सति स्तनान्तरे सुखानि सुखकारकाणि उपगूहितानि—Those happy embraces between the breasts during (moments or intervals of) fatigue (खेदे).

VI. 2.[1] अळं दाणिं भवं etc. *Cf. infra* VI. 9.[4]; also Prat. अळं दाणिं महाराओ अदिमत्तं संतप्पिअ etc. (II. p. 30).

VI. 3. चिरप्रसुप्तः etc. The stanza is cited by Śāradātanaya in his Bhāvaprakāśa.

P. 69. VI. 3.[26] उदासीन विअ होदि It was not proper for him to receive the relatives of वासवदत्ता in the presence of पद्मावती

as that would argue a want of regard for other's feelings in her husband.

P. 70. VI. 3.[31] तादो वा अम्बा वा These words refer to the parents of वासवदत्ता.

VI. 4. किं वक्ष्यतीति etc. The line is repeated in our text *vide infra*. VI. 15; it is also found in Abh. IV. 7. महद्वाप्य गुणोपघातं we have adopted this reading found in our Mss. in preference to the one given by the Trivandrum text. महत् is to be construed as an adverb modifying भीतः. महद्वाप्तगुणो etc. can be explained thus महत्सु अवाप्तः गुणोपघातः येन who does not pay proper respect to elders. For the expression भार्यैः चलैः *cf. Supra* 1. 3.

VI. 4.[1] णं किं सक्कं Printed texts give ण किं etc. and it is pointed out that किं is used in the sense of किमपि; or according to another explanation न किं शक्यं is taken as an innocent question asked by पद्मावती in utter ignorance of the story of वासवदत्ता. 'Were you not able to save her at the proper time?' obviously an absurd question. Our Mss. show that the text is considerably disturbed: hence the emendation we have suggested which does not make any violent change and yet improves the sense vastly.

P. 71. VI. 6. In the Majjhima-Nikāya it is pointed out that not long after Buddha's Nirvāṇa, अजातसत्तु King of Magadha was refortifying Rājagṛha, being suspicious of King Pajjota. This historical reference proves that प्रद्योत was a great power in those days.

VI.7. नरेन्द्रश्रीः सोत्साहेन भुज्यते । *Cf.* साहसे श्रीः प्रतिवसति Mr. IV. also अनिर्वेदः श्रियो मूलम् । Vikramo.

P. 72. VI. 9.[6] उपरताप्यनुपरता etc. *Cf. Supra* I. 13.

VI. 10. तुल्यधर्मः the correct form is तुल्यधर्मा.

VI. 11. शिष्या देवी च मे प्रिया *Cf.* Raghu. VIII 67; the ideal relation between husband and wife is thus described by भवभूतिः—
प्रेयो मित्रं बन्धुता वा समग्रा सर्वे कामाः शेवधिर्जीवितं वा ।
स्त्रीणां भर्ता धर्मदाराश्च पुंसामित्यन्योन्यं वत्सयोर्ज्ञातमस्तु ॥ Mālatī. VI.18.

Cf. also the following verse attributed to भास :—
दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा ।

भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

IV.11.[5]अम्हेहि तव अ वासवदत्ताए अ पडिकिदि etc. A reference to the marriage of उदयन and वासवदत्ता which (as it could not take place in reality because of the elopement) was completed in a picture. This is described in the last Act of Pry: क्षत्रधर्मेणोद्दिष्टस्ते दुहितुर्विवाहः। किमिदानीं हर्षकाले संतप्यसे। तच्चित्रफलकस्थयोर्वत्सराजवासवदत्तयोर्विवाहोऽनुष्ठीयतामिति। Pry. IV. p. 72.

P. 73. VI. 11.[15] अहो अतिस्निग्धं etc. *Cf*. Pañc. III. p. 46.— where the sentence is repeated.

P. 75. VI. 15. किं वक्ष्यतीति हृदयं etc. Vide *Supra* VI. 4.

P. 76. VI. 15.[18] अधिकरणं used in the technical sense of a "witness"

VI. 16. भारतानां कुले जातः This quarter of the verse is also found in Pry. IV. 18.

VI. 16.[1] यवनिका a veil. It also means a theatre-curtain. But in these works it is more often used in the sense of a covering or a veil, vide. Prat. p. 38; Ū. p. 114; Av. V. 6.

VI. 17. Can I believe the evidence of my senses? Have they not once deceived me so? Refers to the "vision" scene of Act V.

VI. 18. मिथ्योन्मादैः etc. the reference is to the feigned madness of Yaugandharāyaṇa described in the Pratijñā in which Yaugandharāyaṇa helps king Udayana to make good his escape from captivity in Ujjayinī, and elope with Vāsavadattā at the same time.

P. 77. VI. 18.[7] अत्थिसअं णाम etc. certainly an obscure sentence; we mav construe it thus अत्थि सअं णाम etc. A suppliant (अत्थि) doth but herself (सअं) expose her body to such insults. There is only one objection to this interpretation— we expect (शरीरे) *Loc*. in place शरीरं *Accu*. So better to take अत्थिसअं as one word—अर्थिस्वं-belonging to a suppliant; "a suppliant form doth offend."

VI. 19. इमां etc. This epilogue is found in Pry. IV. 26. Pañc. III. 26; Avi. VI. 22. B. V. 20, Dv. V. 56. Abhi. VI. 35.

APPENDIX METRICAL TABLE

Number of Syllables.	Name of the metre.	Where employed.	Total	Measure.
8	अनुष्टुप् ...	I. 2, 7, 10, 15; IV. 6, 8, 9, 10; V. 6, 7, 8, 9, 10,11; VI. 3, 6, 7,9,11,12, 13,14,16,17,18,19.	26	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥
11	उपेन्द्रवज्रा ...	V. 13.	1	उपेन्द्रवज्रा जतजास्ततो गौ ।
11	उपजाति ...	V. 5.	1	स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्र जतजास्ततो गौ ॥ (इत्यनयोरुपजातिः
11	शालिनी ...	I. 13; IV. 7; VI. 10.	3	शालिन्युक्ता म्तौ तगौ गोब्धिलोकैः ।
12	वैश्वदेवी ...	I. 9.	1	पञ्चाश्वैश्छिन्न वैश्वदेवी ममौ यौ ।
14	वसन्ततिलका ...	I. 4, 6, 11; IV. 2: V. 1, 2, 3; VI. 2, 4, 5, 15.	11	उक्ता वसन्त तिलका त जगौ ः

	शिखरिणी ...	I. 14, 16.	2	रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।
	हरिणी ...	VI. 8.	1	समरसल गः षड्वेदैर्हयैर्हरिणी मता ।
9	शार्दूलविक्रीडित	I. 3, 8, 12; IV. 1; V. 4, 12.	6	सू श्वैर्यदि मः सजौ सततगाः दूलविक्रीडितम् ।
2	पुष्पिताग्रा ...	I. 5; VI. 1.	2	अयुजि नयुगरेफतो यकारो च नजौ जरगाश्च पुष्पिताग्रा ।
	आर्या ...	I. 1; IV. 3. 5.	3	यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । ाष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

APPENDIX B

List of Works referred to, with their Abbreviations if any

NAME	ABBREVIATION
Abhinavabhāratī	
Abhiṣeka	... Abh.
Aitareya Brāhmaṇa	
Avimāraka	... Av.
Bālabhārata	
Bālacārita	... B, or Bāla
Bhāvaprakāśa	
Bṛhatkathāmañjarī	
Bulletin of the School of Oriental Studies	B. S. O. S.
Cāruddatta	... C.
Daśarūpa	... DR.
Dūtaghaṭotkaca	... Dgh.
Dūtavākya.	... Dv.
Dhvanyāloka	
Harṣacarita	
Kādambarī	
Karṇabhāra	... K.
Karpūramañjarī	... Karpūr.
Kathāsaritsāgara	
Kāvyādarśa	
Kāvyālaṁkāra	
Kumārasaṁbhava	
Kuvalayānanda	
Madhyamavyāyoga	... Mv.
Mahābhārata	... Mbh.
Majjhima Nikāya	
Mālatī-Mādhava	... Mālatī .
Mālavikāgnimitra	... Mālavikā
Medinī	
Meghadūta	... Megha
Mṛcchakaṭika	Mk. or Mṛ.
Mudrārākṣasa	
Nāgānanda	
Nāṭakalakṣaṇaratnakośa	
Nāṭyadarpaṇa	... ND.
Nāṭyaśāstra	
Pañcarātra	... Pañc.
Prākṛtasarvasva	
Pratijñāyaugandharāyaṇa	... Pry.
Pratimā	... Prat.
Priyadraśikā	
Raghuvaṁśa	... Raghu.
Ratnāvalī	... Ratnā.
Śākuntala	... Śāk.
Śiśupālavadha	... Śiśupāla.
Śṛṅgāratilaka	... Śṛt.
Svapnavāsavadatta	... Sv.
Ūrubhaṅga	... Ū.
Uttararāmacarita	... Uttar
Viddhaśālabhañjikā	... Viddha.
Vikramorvaśīya	... Vikramo.

APPENDIX C

कथासरित्सागरे

लावाणकनाम्नि तृतीये लम्बके

प्रथमस्तरङ्गः ।

निर्विघ्नविश्वनिर्माणसिद्धये यदनुग्रहम् ।
मन्ये स वव्रे धातापि तस्मै विघ्नजिते नमः ॥ १
एवं स राजा वत्सेशः क्रमेण सुतरामभूत् ।
प्राप्तवासवदत्तस्तत्सुखासक्तैकमानसः ॥ २
यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् ।
सेनापती रुमण्वांश्च राज्यभारमुदूहतुः ॥ ३
स कदाचिच्च चिन्तावानानीय रजनौ गृहम् ।
निजगाद रुमण्वन्तं मन्त्री यौगन्धरायणः ॥ ४
पाण्डवान्वयजातोऽयं वत्सेशोऽस्य च मेदिनी ।
कुलक्रमागता कृत्स्ना पुरं च गजसाह्वयम् ॥ ५
तत्सर्वमजिगीषेण त्यक्तमेतेन भूभृता ।
इहैव चास्य संजातं राज्यमेकत्र मण्डले ॥ ६
स्त्रीमद्यमृगयासक्तो निश्चिन्तो ह्येष तिष्ठति ।
अस्मासु राज्यचिन्ता च सर्वानेन समर्पिता ॥ ७
तदस्माभिः स्वबुद्ध्यैव तथा कार्यं यथैष तत् ।
समग्रपृथिवीराज्यं प्राप्नोत्येव क्रमागतम् ॥ ८
एवं कृते हि भक्तिश्च मन्त्रिता च कृता भवेत् ॥ ९
परिपन्थी च तत्रैकः प्रद्योतो मगधेश्वरः ।
पार्ष्णिग्राहः स हि सदा पश्चात्कोपं करोति नः ॥ १०
तत्तस्य कन्यकारत्नमस्ति पद्मावतीति यत् ।
तदस्य वत्सराजस्य कृते याचामहे वयम् ॥ ११

छन्नां वासवदत्तां च स्थापयित्वा स्वबुद्धितः ।
दत्त्वाग्निं वासके ब्रूमो देवी दग्धेति सर्वतः ॥ १२
नान्यथा तां सुतां राज्ञे ददाति मगधाधिपः ।
एतदर्थं स हि मया प्रार्थितः पूर्वमुक्तवान् ॥ १३
नाहं वत्सेश्वरायैतां दास्याम्यात्माधिकां सुताम् ।
तस्य वासवदत्तायां स्नेहो हि सुमहानिति ॥ १४
सत्यां देव्यां च वत्सेशो नैवान्यां परिणेष्यति ।
देवी दग्धेति जातायां ख्यातौ सर्वं तु सेत्स्यति ॥ १५
पद्मावत्यां च लब्धायां संबन्धी मगधाधिपः ।
पश्चात्कोपं न कुरुते सहायत्वं च गच्छति ॥ १६
ततः पूर्वां दिशं जेतुं गच्छामोऽन्याश्च तत्क्रमात् ।
इत्थं वत्सेश्वरस्यैतां साधयामोऽखिलां भुवम् ॥ १७
कृतोद्योगेषु चास्मासु पृथिवीमेष भूपतिः ।
प्राप्नुयादेव पूर्वं हि दिव्या वागेवमब्रवीत् ॥ १८
ईदृशि राजकार्याणि भवन्ति तदिदं वयम् ।
देवीदाहप्रवादेन कार्यं धैर्येण कुर्महे ॥ १९
इत्येतन्निश्चितमतेः श्रुत्वा यौगन्धरायणात् ।
रुमण्वानब्रवीदेवं तर्हि यद्येष निश्चयः ॥ २०
तद्गोपालकमानीय देव्या भ्रातरमादृतम् ।
संमन्त्र्य च समं तेन सम्यक्सर्वं विधीयताम् ॥ २१
एवमस्त्विति वक्ति स्म ततो यौगन्धरायणः ।
तत्प्रत्ययाद्रुमण्वांश्च चक्रे कर्तव्यनिश्चयम् ॥ २२
अन्येद्युर्मन्त्रिमुख्यौ तौ दूतं व्यसृजतां निजम् ।
गोपालकं तमानेतुमुत्कण्ठाव्यपदेशतः ॥ २३
कार्यहेतोर्गतः पूर्वं तद्दूतवचनाच्च सः ।
आगाद्गोपालकस्तत्र स्वयं मूर्त इवोत्सवः ॥ २४

आगतं तदहश्चैनं स्वैरं यौगन्धरायणः ।
निनाय सरुमण्वत्कं गृहं गोपालकं निशि ॥ २५
तत्र चास्मै तदुत्साहं शशंस स्वचिकीर्षितम् ।
यत्पूर्वं मन्त्रितं तेन सर्वं सह रुमण्वता ॥ २६
स च राजहितैषी सन्दुःखावहमपि स्वसुः ।
गोपालकोऽनुमेने तत्कर्तव्यं हि सतां वचः ॥ २७
सर्वमेतत्सुविहितं देवीं दग्धामवेत्य तु ।
प्राणांस्त्यजन्कथं रक्ष्यो वत्सेश इति चिन्त्यताम् ॥ २८
सदुपायादिसामग्रीसंभवे किल सत्यपि ।
मुख्यमङ्गं हि मन्त्रस्य विनिपातप्रतिक्रिया ॥ २९
इति भूयोऽपि तत्कालमुक्ते तत्र रुमण्वता ।
उवाचालोचिताशेषकार्यो यौगन्धरायणः ॥ ३०
नास्त्यत्र चिन्ता यद्राजपुत्री गोपालकस्य सा ।
कनीयसी स्वसा देवी प्राणेभ्योऽप्यधिका प्रिया ॥ ३१
एतस्य चाल्पमालोक्य शोकं वत्सेश्वरस्तदा ।
जीवेत्कदाचिद्देवीति मत्वा धैर्यमवाप्स्यति ॥ ३२
अपि चोत्तमसत्त्वोऽयं शीघ्रं च परिणीयते ।
पद्मावती ततो देवी दर्श्यते चाचिरादिति ॥ ३३
एवमेतद्विनिश्चित्य ततो यौगन्धरायणः ।
गोपालको रुमण्वांश्च ततो मन्त्रमिति व्यधुः ॥ ३४
युक्त्या लावाणकं यामः सह देव्या नृपेण च ।
पर्यन्तो मगधासन्नवर्ती हि विषयोऽस्ति सः ॥ ३५
सुभगाखेटभूमित्वाद्राज्ञश्चासंनिधानकृत् ।
तत्रान्तःपुरमादीप्य क्रियते यदि चिन्तितम् ॥ ३६
देवी च स्थाप्यते नीत्वा युक्त्या पद्मावतीगृहे ।
छन्नस्थिताया येनास्याः सैव स्याच्छीलसाक्षिणी ॥ ३७

एवं रात्रौ मिथः कृत्वा मन्त्रं सर्वेऽपरेऽहनि ।
यौगन्धरायणाद्यास्ते प्राविशन् राजमन्दिरम् ॥ ३८
तत्रैवमथ विश्रब्धो वत्सराजो रुमण्वता ।
देव लावाणकेऽस्माकं गतानां वर्तते शिवम् ॥ ३९
स चातिरम्यो विषयस्तत्र चाखेटभूमयः ।
शोभनाः सन्ति ते राजन्नडघासाश्च सुग्रहाः ॥ ४०
बाधते तं च नैकट्यात्सर्वं स मगधेश्वरः ।
तत्तत्र रक्षाहेतोश्च विनोदाय च गम्यताम् ॥ ४१
एतच्छ्रुत्वा च वत्सेशः समं वासवदत्तया ।
क्रीडैकलालसश्चक्रे गन्तुं लावाणके मतिम् ॥ ४२
निश्चिते गमनेऽन्येद्युर्लग्ने च परिकल्पिते ।
अकस्मान्नारदमुनिः कान्तिद्योतितदिङ्मुखः ॥ ४३
अवतीर्य नभोमध्यात्प्रदत्तनयनोत्सवः ।
शंशीव स्वकुलप्रीत्या तं वत्सेश्वरमभ्यगात् ॥ ४४
गृहीतातिथ्यसत्कारः पारिजातमयीं स्रजम् ।
प्रीतः स च मुनिस्तस्मै ददौ प्रह्वाय भूभृते ॥ ४५
विद्याधराधिपं पुत्रं कामदेवांशमाप्स्यसि ।
इति वासवदत्तां च सोऽभ्यनन्दत्कृतादरः ॥ ४६
ततश्चोवाच वत्सेशं स्थिते यौगन्धरायणे ।
राजन्वासवदत्तां ते दृष्ट्वा हन्त स्मृतं मया ॥ ४७
युधिष्ठिराद्योऽभूवन्पुरा ते प्रपितामहाः ॥ ४८
ते च मे सुहृदोऽभूवंस्तत्प्रीत्या चाहमागतः ।
त्वां द्रष्टुमिह वत्सेश तदिदं शृणु वच्मि ते ॥ ४९
यथैतन्मे कृतं वाक्यं कुर्यास्त्वं मन्त्रिणां तथा ।
अचिरेण च कालेन महतीमृद्धिमाप्स्यसि ॥ ५०

कंचित्कालं च दुःखं ते भविष्यति न च त्वया।
तत्रातिमोहः कर्तव्यः सुखान्तं भविता हि तत्॥ ५१
सम्यगेवमभिधाय तत्क्षणं वत्सराजमुदयस्य भाविनः।
भङ्गिसूचनविधौ विशारदो नारदो मुनिरदर्शनं ययौ॥ ५२

इति महाकविश्रीसोमदेवभट्टविरचिते कथासरित्सागरे लावाणकलम्बके प्रथमस्तरङ्गः।

द्वितीयस्तरङ्गः।

ततः पूर्वोक्तया युक्त्या वत्सराजं सवल्लभम्।
यौगन्धरायणाद्यास्ते निन्युर्लावाणकं प्रति॥ १
स राजा प्राप तं देशं सैन्यघोषेण मूर्छता।
अभिवाञ्छितसंसिद्धिं वदन्तमिव मन्त्रिणाम्॥ २
तत्र प्राप्तं विदित्वा च वत्सेशं सपरिच्छदम्।
अवस्कन्दभयाशङ्की चकम्पे मगधेश्वरः॥ ३
यौगन्धरायणोपान्तं सद्बुद्धिर्विससर्ज च।
स दूतं सोऽपि सन्मन्त्री कार्यज्ञोऽभिननन्द तम्॥ ४
वत्सेश्वरोपि निवसंस्तस्मिन्देशे दवीयसीम्।
आखेटकार्थमटवीमटति स्म दिने दिने॥ ५
एकस्मिन्दिवसे तस्मिन् राजन्याखेटकं गते।
कर्तव्यसंविदं कृत्वा गोपालकसमन्वितः॥ ६
यौगन्धरायणो धीमान्सरुमण्वद्वसन्तकः।
देव्या वासवदत्ताया विजने निकटं ययौ॥ ७
तत्र तां राजकार्येऽत्र साहाय्ये तत्तदुक्तिभिः।
प्रह्वामभ्यर्थयामास भ्रात्रा पूर्वं प्रबोधिताम्॥ ८
सानुमेने च विरहक्लेशदायि तदात्मनः।
किं नाम न सहन्ते हि भर्तृभक्ताः कुलाङ्गनाः॥ ९

ततस्तां ब्राह्मणीरूपां देवीं यौगन्धरायणः ।
स चकार कृती दत्त्वा योगं रूपविवर्तनम् ॥ १०
वसन्तकं च कृतवान्काणं बटुकरूपिणम् ।
आत्मना च तथैवाभूत्स्थविरब्राह्मणाकृतिः ॥ ११
तथारूपां गृहीत्वाथ तां देवीं स महामतिः ।
वसन्तकसखः स्वैरं प्रतस्थे मगधान्प्रति ॥ १२
तथा वासवदत्ता सा स्वगृहान्निर्गता सती ।
अगाच्चित्तेन भर्तारं पन्थानं वपुषा पुनः ॥ १३
तन्मन्दिरमथादीप्य दहनेन रुमण्वता ।
हा हा वसन्तकयुता देवी दग्धेत्यघोष्यत ॥ १४
तथा च दहनाक्रन्दौ समं तत्रोदतिष्ठताम् ।
शनैः शशाम दहनो न पुनः क्रन्दितध्वनिः ॥ १५
यौगन्धरायणः सोऽथ सह वासवदत्तया ।
वसन्तकेन च प्राप मगधाधिपतेः पुरम् ॥ १६
तत्रोद्यानगतां दृष्ट्वा समं ताभ्यामुपाययौ ।
पद्मावतीं राजसुतां वार्यमाणोपि रक्षिभिः ॥ १७
पद्मावत्याश्च दृष्ट्वैव ब्राह्मणीरूपधारिणीम् ॥
देवीं वासवदत्तां तां दृशोः प्रीतिरजायत ॥ १८
सा रक्षिणो निषिध्यैव ततो यौगन्धरायणम् ।
आनाययद्राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥ १९
पप्रच्छ च महाब्रह्मन्का ते बाला भवत्यसौ ।
किमर्थमागतोऽसीति सोऽपि तां प्रत्यभाषत ॥ २०
इयमावन्तिका नाम राजपुत्रि सुता मम ।
अस्याश्च भर्ता व्यसनी त्यक्त्वेमां कुत्रचिद्गतः ॥ २१
तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनि ।
यावत्तमानयाम्यस्या गत्वान्विष्याचिरात्पतिम् ॥ २२

भ्राता काणबटुश्चायमिहैवास्याः समीपगः ।
तिष्ठत्येकाकिनीभावदुःखं येन न यात्यसौ ॥ २३
इत्युक्त्वा राजतनयामङ्गीकृतवचस्तया ।
तामामन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ॥ २४
ततो वासवदत्तां तां स्थितामावन्तिकाख्यया ।
वसन्तकं चानुगतं तं काणबटुरूपिणम् ॥ २५
सहादाय कृतोदारसत्कारा स्नेहशालिनी ।
पद्मावती स्वभवनं विवेश बहुकौतुकम् ॥ २६
तत्र वासवदत्ता च प्रविष्टा चित्रभित्तिषु ।
पश्यन्ती रामचरिते सीतां सेहे निजव्यथाम् ॥ २७
आकृत्या सौकुमार्येण शयनासनसौष्ठवैः ।
शरीरसौरभेणापि नीलोत्पलसुगन्धिना ॥ २८
तामुत्तमां विनिश्चित्य महार्हैरात्मनः समैः ।
पद्मावती यथाकाममुपचारैरुपाचरत् ॥ २९
अचिन्तयच्च काप्येषा छन्ना नूनमिह स्थिता ।
गूढा किं द्रौपदी नासीद्विराटवसताविति ॥ ३०
अथ वासवदत्तास्याश्चक्रे देव्याः प्रसङ्गतः ।
अम्लानमालातिलकौ वत्सेशात्पूर्वशिक्षितौ ॥ ३१
अत्रान्तरेऽतिदूरासु भ्रान्त्वाखेटकभूमिषु ।
वत्सराजश्चिरादागात्सायं लावाणकं पुनः ॥ ३२
भस्मीकृतमपश्यच्च तत्रान्तःपुरमग्निना ।
देवीं दग्धां च शुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥ ३३
श्रुत्वैव चापतद् भूमौ मोहेन हृतचेतनः ।
तद्दुःखानुभवक्लेशमपाकर्तुमिवेच्छता ॥ ३४
क्षणाच्च लब्धसंज्ञः सञ्ज्वालं हृदये शुचा ।
आविष्ट इव तत्रस्थदेवीदाहेक्षणाग्निना ॥ ३५

विलपन्नथ दुःखार्तो देहत्यागैकसंमुखः ।
क्षणान्तरे स नृपतिः संस्मृत्यैतदचिन्तयत् ॥ ३६
विद्याधराधिपः पुत्रो देव्यास्तस्या भविष्यति ।
एतन्मे नारदमुनिर्वक्ति स्म न च तन्मृषा ॥ ३७
कंचित्कालं च दुःखं मे तेनैव मुनिनोदितम् ।
गोपालकस्य चैतस्य शोकः स्वल्प इवेक्ष्यते ॥ ३८
यौगन्धरायणादीनां न चैषामतिदुःखिता ।
दृश्यते तेन जाने सा देवी जीवेत्कथंचन ॥ ३९
इमं किमपि नीतिस्तु प्रत्युक्ता मन्त्रिभिर्भवेत् ।
अतो मम भवेज्जातु तया देव्या समागमः ॥ ४०
तत्पश्याम्यत्र पर्यन्तमित्यालोच्य स भूपतिः ।
निदधे हृदये धैर्यं बोध्यमानश्च मन्त्रिभिः ॥ ४१
गोपालकश्च संदिश्य तद्यथावस्तु तत्क्षणम् ।
प्रजिघाय ततश्चारं धृतिहेतोरलक्षितम् ॥ ४२
एवं गते स्ववृत्तान्ते लावाणकगतैस्तदा ।
गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥ ४३
स तद् बुद्ध्वैव कालज्ञो वत्सराजाय तां सुताम् ।
दातुं पद्मावतीमैच्छत्पूर्वं तन्मन्त्रिमार्गिताम् ॥ ४४
ततो दूतमुखेनैनमर्थं वत्सेश्वराय सः ।
यौगन्धरायणायापि संदिदेश यथेप्सितम् ॥ ४५
यौगन्धरायणोक्त्या च वत्सेशोऽङ्गीचकार तत् ।
प्रच्छादितैतदर्थं स्याद्देवी जात्विति चिन्तयन् ॥ ४६
ततो लग्नं विनिश्चित्य तूर्णं यौगन्धरायणः ।
तस्मै मगधराजाय प्रतिदूतं व्यसर्जयत् ॥ ४७
त्वदिच्छाङ्गीकृतास्माभिस्तदितः सप्तमे दिने ।
पद्मावतीविवाहाय वत्सेशोऽत्रागमिष्यति ॥ ४८

शीघ्रं वासवदत्तां च येनासौ विस्मरिष्यति ।
इति चास्मै महामन्त्री संदिदेश स भूभृते ॥ ४९
प्रतिदूतः स गत्वा च यथासंदिष्टमभ्यधात् ।
ततो मगधराजाय स चाप्यभिननन्द तम् ॥ ५०
ततः स दुहितृस्नेहनिजेच्छाविभवोचितम् ।
विवाहोत्सवसंभारं चकार मगधेश्वरः ॥ ५१
सा चाभीष्टवरश्रुत्या मुदं पद्मावती ययौ ।
प्राप वासवदत्ता च तद्वार्ताकर्णनाच्छुचम् ॥ ५२
सा वार्ता कर्णमागत्य तस्या वैवर्ण्यदायिनी ।
प्रच्छन्नवासवैरूप्यसाहायकमिवाकरोत् ॥ ५३
इत्थं मित्रीकृतः शत्रुर्न च भर्तान्यथा त्वयि ।
वसन्तकोक्तिरित्यस्या सखीव विदधे धृतिम् ॥ ५४
अथासन्नविवाहायाः पद्मावत्या मनस्विनी ।
अम्लानमालातिलकौ दिव्यौ भूयश्चकार सा ॥ ५५
ततो वत्सेश्वरस्तत्र संप्राप्ते सप्तमेऽहनि ।
ससैन्यो मन्त्रिभिः साकं परिणेतुं किलाययौ ॥ ५६
मनसापि तदुद्योगं विरही स कथं स्पृशेत् ।
देवीं लभेय तामेवमित्याशा न भवेद्यदि ॥ ५७
प्रत्युद्ययौ च तं सद्यः सानन्दो मगधेश्वरः ।
प्रजानेत्रोत्सवं चन्द्रमुदयस्थमिवाम्बुधिः ॥ ५८
विवेशाथ स वत्सेशो मगधाधिपतेः पुरम् ।
समन्तात्पौरलोकस्य मानसं च महोत्सवः ॥ ५९
विरहक्षामवपुषं मनःसंमोददायिनम् ।
ददृशुस्तत्र नार्यस्तं रतिहीनमिव स्मरम् ॥ ६०
प्रविश्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् ।
सनाथं पतिपत्नीभिः कौतुकागारमाययौ ॥ ६१

तत्र पद्मावतीमन्तर्ददर्श कृतकौतुकाम् ।
स राजा पूर्णवक्त्रेन्दुजितपूर्णेन्दुमण्डलाम् ॥ ६२
तस्याश्च मालातिलकौ दिव्यावालोक्य तौ निजौ ।
एतौ कुतोऽस्या इत्येवं विममर्श स भूपतिः ॥ ६३
ततः स वेदीमारुह्य तस्या जग्राह यत्करम् ।
तदेवारम्भतां प्राप तस्य पृथ्व्याः करग्रहे ॥ ६४
प्रियवासवदत्तोऽयमिदं शक्नोति नेक्षितुम् ।
इतीव वेदीधूमोऽस्य बाष्पेण पिदधे दृशौ ॥ ६५
अग्निप्रदक्षिणे ताम्रं तदा पद्मावतीमुखम् ।
विज्ञातभर्त्रभिप्रायं कोपाकुलमिवाबभौ ॥ ६६
मुमोच स कृतोद्वाहः कराद्वत्सेश्वरो वधूम् ।
न तु वासवदत्तां तां तत्याज हृदयात्क्षणम् ॥ ६७
ततस्तथा ददौ तस्मै रत्नानि मगधाधिपः ।
निर्दुग्धरत्नरिक्तेव पृथिवी बुबुधे यथा ॥ ६८
साक्षीकृत्य च तत्कालमग्निं यौगन्धरायणः ।
अद्रोहप्रत्ययं राज्ञो मगधेशमकारयत् ॥ ६९
प्रदत्तवस्त्राभरणः प्रगीतवरचारणः ।
प्रवृत्तवरनारीकः प्रससार महोत्सवः ॥ ७०
उदयापेक्षिणी पत्युः सुप्तेवालक्षितस्थिता ।
तदा वासवदत्ताभूद् दिवा कान्तिरिवैन्दवी ॥ ७१
अन्तःपुरमुपायाते राज्ञि वत्सेश्वरे ततः ।
देवीसंदर्शनाशङ्की कृती यौगन्धरायणः ॥ ७२
मन्त्रभेदभयादेवं मगधेश्वरमभ्यधात् ।
अद्यैव नाथ वत्सेशः प्रयाति त्वद्गृहादिति ॥ ७३
तथेत्यङ्गीकृतं तेन तमेवार्थं तदैव सः ।
व्यजिज्ञपद्वत्सराजं सोऽपि तच्छ्रद्दधे तथा ॥ ७४

अथोच्चचाल वत्सेशो मुक्तपीतपरिच्छदः ।
मन्त्रिभिः सममादाय वधूं पद्मावतीं ततः ॥ ७५
पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।
तथैव च समादिष्टैर्महत्तरवरैः सह ॥ ७६
आगाद्वासवदत्तापि गुप्तं सैन्यस्य पृष्ठतः ।
कृतरूपविवर्तं तं पुरस्कृत्य वसन्तकम् ॥ ७७
क्रमाल्लावाणकं प्राप्य वत्सेशो वसतिं निजाम् ।
प्रविवेश समं वध्वा देवीचित्तं तु केवलः ॥ ७८
एत्य वासवदत्तापि सा गोपालकमन्दिरम् ।
विवेशाथ निशीथे च परिस्थाप्य महत्तरान् ॥ ७९
तत्र गोपालकं दृष्ट्वा भ्रातरं दर्शितादरम् ।
कण्ठे जग्राह रुदती बाष्पव्याकुललोचनम् ॥ ८०
तत्क्षणे स्थितसंविच्च तत्र यौगन्धरायणः ।
आययौ सरुमण्वत्कस्तया देव्या कृतादरः ॥ ८१
सोस्याः प्रोत्साहविश्लेषदुःखं यावद्व्यपोहति ।
तावत्पद्मावतीपार्श्वं प्रययुस्ते महत्तराः ॥ ८२
आगतावन्तिका देवि किमप्यस्मान्विहाय तु ।
प्रविष्टा राजपुत्रस्य गृहं गोपालकस्य सा ॥ ८३
इति पद्मावती सा तैर्विज्ञप्ता स्वमहत्तरैः ।
वत्सेश्वराग्रे साशङ्का तानेवं प्रत्यभाषत ॥ ८४
गच्छतावन्तिकां ब्रूथ निःक्षेपस्त्वं हि मे स्थिता ।
तदत्र किं ते यत्राहं तत्रैवागम्यतामिति ॥ ८५
तच्छ्रुत्वा तेषु यातेषु राजा पद्मावतीं रहः ।
पप्रच्छ मालातिलकौ केनेमौ ते कृताविति ॥ ८६
सावोचदथ मद्गेहे न्यस्ता विप्रेण केनचित् ।
आवन्तिकाभिधा यैषा तस्याः शिल्पमिदं महत् ॥ ८७

तच्छ्रुत्वैव च वत्सेशो गोपालगृहमाययौ ।
नूनं वासवदत्ता सा भवेदत्रेति चिन्तयन् ॥ ८८
प्रविवेश च गत्वा तद्द्वारस्थितमहत्तरम् ।
अन्तःस्थदेवीगोपालमन्त्रिद्वयवसन्तकम् ॥ ८९
तत्र वासवदत्तां तां ददर्श प्रोषितागताम् ।
उपप्लवविनिर्मुक्तां मूर्तिं चान्द्रमसीमिव ॥ ९०
पपाताथ महीपृष्ठे स शोकविषविह्वलः ।
कम्पो वासवदत्ताया हृदये तूपपद्यत ॥ ९१
ततः साप्यपतद् भूमौ गात्रैर्विरहपाण्डुरैः ।
विललाप च निन्दन्ती तदाचरितमात्मनः ॥ ९२
अथ तौ दंपती शोकदीनौ रुरुदतुस्तथा ।
यौगन्धरायणोऽप्यासीद्बाष्पधौतमुखो यथा ॥ ९३
तथाविधं च तच्छ्रुत्वा काले कोलाहलं तदा ।
पद्मावत्यपि तत्रैव साकुला तमुपाययौ ॥ ९४
क्रमादवगतार्था च राजवासवदत्तयोः ।
तुल्यावस्थैव साप्यासीत्स्निग्धमुग्धा हि सत्स्त्रियः ॥ ९५
किं जीवितेन मे कार्यं भर्तृदुःखप्रदायिना ।
इति वासवदत्ता च जगाद रुदती मुहुः ॥ ९६
मगधेशसुतालाभात्तव साम्राज्यकांक्षिणा ।
कृतमेतन्मया देव देव्या दोषो न कश्चन ॥ ९७
इयं त्वस्याः सपत्न्येव प्रवासे शीलसाक्षिणी ।
इत्युवाचाथ वत्सेशं धीरो यौगन्धरायणः ॥ ९८
अहमत्र विशाम्यग्नावस्याः शुद्धिप्रकाशने ।
इति पद्मावती तत्र जगादामत्सराशया ॥ ९९
अहमेवापराध्यामि यत्कृते सुमहानयम् ।
सोढो देव्यापि हि क्लेश इति राजाप्यभाषत ॥ १००

अग्निप्रवेशः कार्यो मे राज्ञो हृदयशुद्धये ।
इति वासवदत्ता च बभाषे बद्धनिश्चया ॥ १०१
ततः स कृतिनां धुर्यो धीमान्यौगन्धरायणः ।
आचम्य प्राङ्मुखः शुद्धि इति वाचमुदैरयत् ॥ १०२
यद्यहं हितकृद्राज्ञो देवी शुद्धिमती यदि ।
ब्रूत भो लोकपालास्तन्न चेद्देहं त्यजाम्यहम् ॥ १०३
इत्युक्त्वा विरते तस्मिन्दिव्या वागुदभूदियम् ।
धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥ १०४
यस्य वासवदत्ता च भार्या प्राग्जन्मदेवता ।
न दोषः कश्चिदेतस्या इत्युक्त्वा वागुपारमत् ॥ १०५
आकर्ण्य तन्मुखरिताखिलदिग्विभाग-
मामन्द्रनूतनघनागमगर्जितश्रि ।
उत्कंधराश्च सुचिरं विहताभितापाः
सर्वेऽपि ते स्फुटविडम्बितनीलकण्ठाः ॥ १०६
गोपालकसहितोऽपि च
राजा यौगन्धरायणाचरितम् ।
स्तौति स्म वत्सराजो
मेने पृथ्वीं च हस्तगताम् ॥ १०७
दधदथ नृपतिः स मूर्तिमत्यौ
निकटगते रतिनिर्वृती इवोभे ।
अनुदिनसहवाससानुरागे
निजदयिते परमुत्सवं बभार ॥ १०८

इति महाकविश्रीसोमदेवभट्टविरचिते कथासरित्सागरे लावाणकलम्बके
द्वितीयस्तरङ्गः ।

APPENDIX D

Stanzas attributed to Bhāsa in the Anthologies, but cannot be traced in his existing works.

दग्धे मनोभवतरौ बालाकुचकुम्भसंभृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावली वल्ली ॥

सदुक्तिकर्णामृते

पेया सुरा प्रियतमामुखमीक्षणीयं
ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः
शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव चित्तमन्तः
कामी दरिद्र इव शोषमुपैति पङ्कः ॥

शार्ङ्गधरपद्धतौ

बाला च सा विदितपञ्चशरप्रपञ्चा
तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।
लज्जां समुद्वहति सा सुरतावसाने
हा क्वापि सा किमिव किं कथयामि तस्याः ॥

सुभाषितावल्याम्

कपोले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।
रतान्ते तल्पस्थान् हरति वनिताप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥

शार्ङ्गधरपद्धतौ

कठिणहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यमः किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत्तावद्वरं सुभगे रतम् ।।

सुभाषितावल्याम्

कृतककृतकैर्मायाख्यानैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा किमु खिद्यसे
ह्यहमसहना त्वं निःस्नेहः समेन समं गतम् ।।

सुभाषितावल्याम्

विरहिवनितावक्त्रौपम्यं बिभर्ति निशापति-
र्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ।।

सदुक्तिकर्णामृते

यदपि विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ।।

सूक्तिमुक्तावल्याम्

दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा
दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।
कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ।।

सुभाषितावल्याम्

प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोमलाञ्छितरसैर्गौर्या कथंचिच्चिरा-
द्रुद्धः स्त्रीवचनात्प्रिये विनिहितः पुष्पांजलिः पातु वः ॥

सदुक्तिकर्णामृते

अस्या ललाटे रचिता सखीभि-
र्विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्ता—
वनङ्गबाणव्रणपट्टिकेव ॥
दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥

शार्ङ्गधरपद्धतौ